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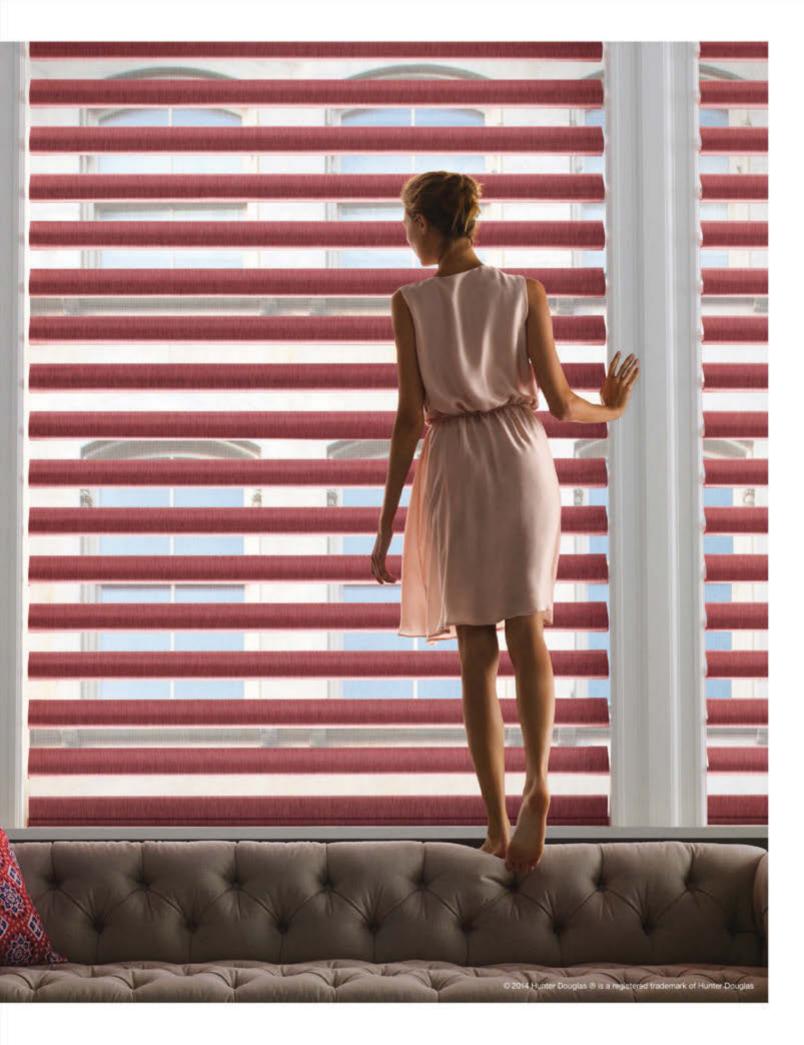
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View the video at archdigest360.com/brizo-2



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FEATURES

132 HIGH DEFINITION

Ray Booth creates a bold Prairie School-inflected house for himself and husband John Shea on a hilltop overlooking Nashville, Tennessee. By Mitchell Owens Architecture and interiors by

McAlpine Booth & Ferrier Interiors

142 PERFECT BALANCE

The robust sensibilities of Alexandra von Furstenberg and Dax Miller harmoniously come together in their captivatingly cool Los Angeles residence. By Mayer Rus Architecture and interiors by Dax Design

152 BRAVE NEW WORLD

Alexa Hampton adds fresh color to classical poise when she expands her family's Manhattan home.

By Alexa Hampton Interiors by Mark Hampton LLC

160 SAVING GRACE

A 1970s Mayan-mod façade meets suavely eclectic decor at the California desert property of Michael S. Smith and Ambassador James Costos. By Matt Tyrnauer Interiors by Michael S. Smith Inc.

172 SEA CHANGE

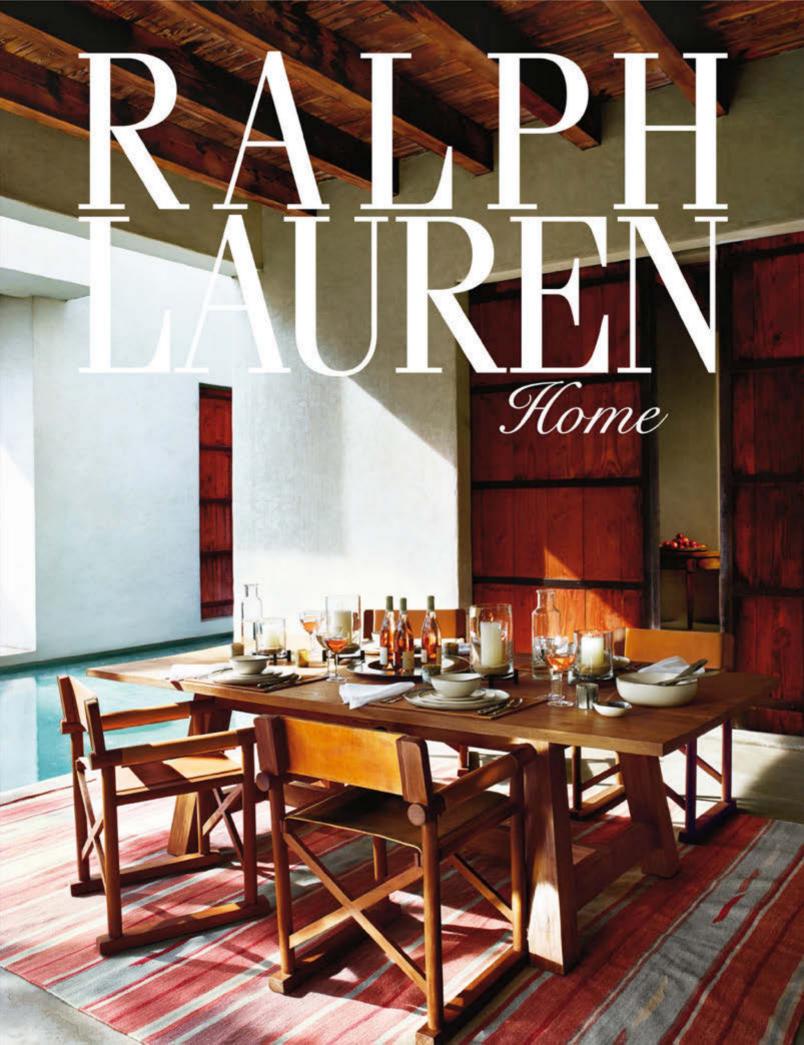
New husband, new city, new apartment-Londoner Allegra Hicks takes her bohemian chic to Naples, Italy. By Marella Caracciolo Chia **Architecture by Paolo Cattaneo** Interiors by Allegra Hicks

(CONTINUED ON PAGE 18)

VOLUME 72 NUMBER 4



Cover: Michael S. Smith and James Costos's living room in Rancho Mirage, California. "Saving Grace," page 160. Photography by Roger Davies; produced by Anita Sarsidi.







AUREN Home

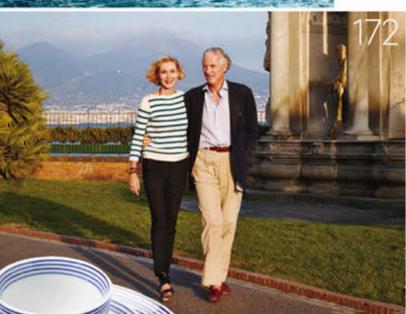
332 FURNITURE BEDDING BATH CRYSTAL CHINA SILVER DECORATIVE ACCESSORIES

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Clockwise from left: Celerie Kemble and her clan in the Dominican Republic. Dax Miller and Alexandra von Furstenberg at their L.A. home. Faux bookshelves open to a secret passage in Alexa Hampton's New York living room. Allegra Hicks and Roberto Mottola di Amato in Naples, Italy. Striped porcelain imported from Belgium.





180 SHIFTING GEARS

David Kleinberg buys a ho-hum Hamptons rental house and transforms it into his own heavenly retreat. By Brad Goldfarb Architecture and interiors by **David Kleinberg Design Associates**

188 FANCY FREE

outilities.

On an idvllic beachfront in the Dominican Republic, Celerie Kemble conjures a breezy colonial-inspired paradise for her family and friends. By Kimberly Cutter **Interiors by Kemble Interiors**

DEPARTMENTS

37 DISCOVERIES

The best in design, culture, and style

47 SHOPPING

Produced by Parker Bowie Larson

52 BOOKS: UNCOMMON AREAS

Celebrating 40 years of extraordinary design at the Kips Bay Decorator Show House. By Mitchell Owens

54 TRENDING: INITIAL IMPRESSION

A selection of monogrammed accessories that are letter-perfect. **Produced by Parker Bowie Larson**

58 DESKSIDE: ART AND ARCHITECTURE

Calder Foundation head Alexander S.C. Rower shows off his rooftop office and gallery. By Fred A. Bernstein

64 ARCHITECTURE: STANDING OUT

Pritzker Prize winner Renzo Piano puts the finishing touches on the Whitney Museum of American Art's high-profile new home in downtown Manhattan. By Samuel Cochran

68 ART SCENE: WILD AND WOOLLY

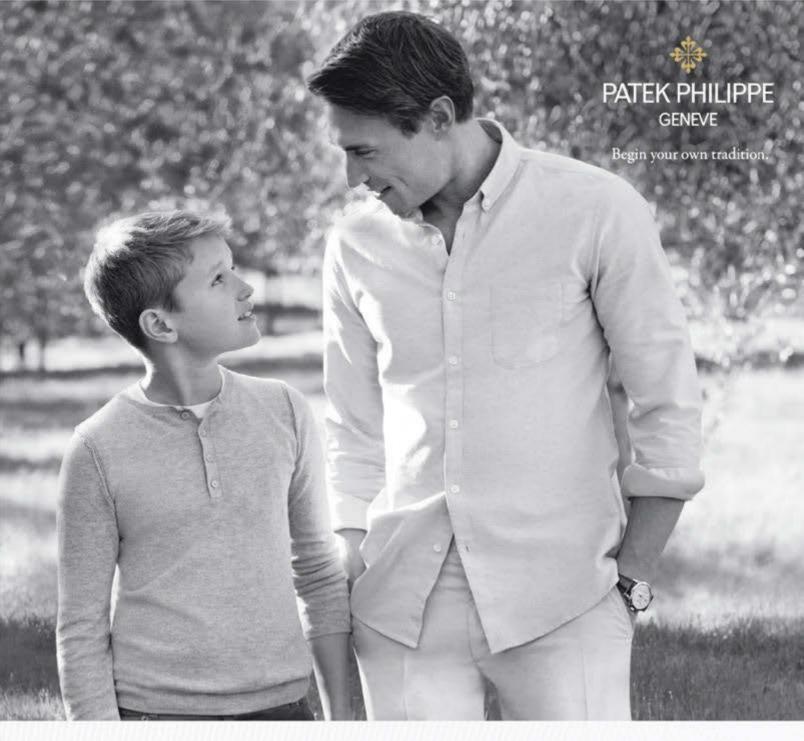
Anna Betbeze's vividly dyed and distressed creations are a radical spin on the furry flokati.

By Michael Slenske

70 ARTISAN: **BUILDING BLOCKS**

Richard Tenguerian's masterful architectural models have major impact. By Ian Volner

(CONTINUED ON PAGE 22)



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72 MOTORING: ROLE MODEL

Volvo's 2016 XC90 melds state-of-theart safety features with streamlined Nordic chic. By Jesse Will

76 INSPIRATION: PLAYING FAVORITES

Leading designers reveal the domestic treasures they can't live without.

Produced by Jacqueline Terrebonne

84 REINVENTION: **BRIGHT IDFAS**

Decorator Bruce Bierman brings compelling color and a host of smart solutions to a Manhattan loft.

By Tim McKeough

90 GOOD WORKS: STARTING SMALL

The nonprofit Public Architecture helps design firms realize how far 1 percent of their time can go. By Tim McKeough

102 ESSENTIALS: MARKET REPORT

The latest must-have products for a stunning renovation.

Produced by Parker Bowie Larson

110 TRAVELS: BORDEAUX

A provincial beauty with world-class allure, the rejuvenated French city of Bordeaux is ready for prime time. By Alexander Lobrano

116 ESTATES: ON THE MARKET

Houses worth dreaming about. By Asad Syrkett

198 VIEWPOINT: RESTORATIVE POWER

Barcelona's opulently Art Nouveau Hospital de la Santa Creu i Sant Pau returns to its former glory. By Samuel Cochran

IN EVERY ISSUE

- 26 ARCHDIGEST.COM EXCLUSIVES
- 32 EDITOR'S PAGE By Margaret Russell
- 34 LETTERS
- 196 SOURCES The designers, architects, and products featured this month. By Julie Daniels

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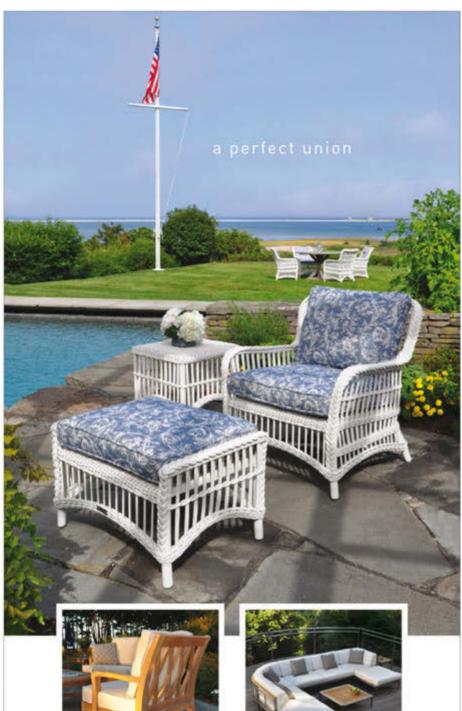
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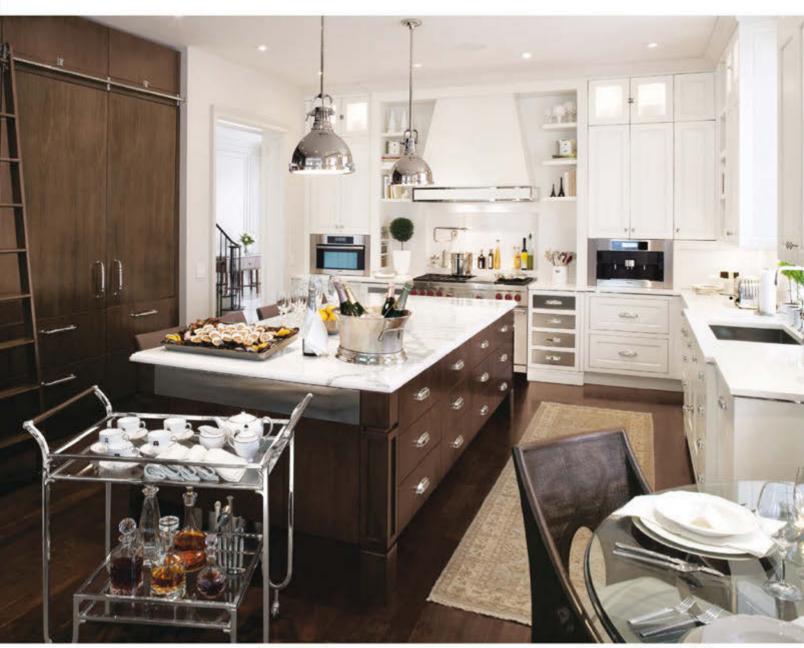


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Adopting an environmentally responsible lifestyle might be easier than you think. Check out ten simple tips from experts on how to make a home greener. from zero-VOC paint to lowmaintenance herb gardens. archdigest.com/go/ecotips

> Right: Boskke's selfwatering Cube planter.



SHOW AND TELL

Don't miss our daily coverage of the 14th annual Architectural Digest Home Design Show, March 19-22 at New York City's Piers 92 and 94, as AD editors report their top finds straight from the event floor. archdigest.com/go/adhds2015



OUT OF BOUNDS

We've taken to the seas to bring you a slide show of the world's splashiest floating structures, where masterful engineering meets eye-catching design. archdigest.com/go/floatingarchitecture



GARDEN PARTY

Dream your way into spring with this season's new garden and landscape-design books, offering a bounty of glorious images and inspiring ideas. archdigest.com/ go/gardenbooks

Right: A spread from Charlotte Moss's latest book, Garden Inspirations.



MADE BY MASTERS

Many of the designers whose homes are featured in this issue also have amazing product lines. See these and some of our other favorite decorator- and architect-devised collections at archdigest.com/go/designerlines



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or this month's annual Designers at Home edition, one of my favorite issues, we guizzed 25 international talents about the design elements they can't live without. From a graceful antique wing chair that has followed Victoria Hagan from house to house, to Rose Tarlow's sculptural sink carved from an enormous piece of wood, the responses are illuminating, intriguing, and just plain fun. Who would guess that Markham Roberts prizes a vintage Verdura ashtray or that Suzanne Lovell is besotted with the stainless-steel backsplash in her Bulthaup kitchen? Waldo Fernandez, it turns out, is smitten with his dining room's Eugène Printz sideboard, while Robert Couturier is passionate about his pink silk-velvet daybed designed by the legendary Emilio Terry. "One should have something pink in most rooms," Couturier says. "It brings a smile to people's faces."

Joe Nahem tells of commissioning George Nakashima's studio to craft the rustic shelves that are a focal point in his Hamptons kitchen, and Rela Gleason describes the old-growth olive trees she planted to shade the terraces at her familv's Napa Valley estate. Dining under the dappled light of those leafy canopies,

Rela says, "is pure magic."

And I completely understand why Suzanne Kasler loves her living room mantel, a Chesney's reproduction of a Sir John Soane design. After stubbornly resisting Michael Smith's advice to install a Soane mantel (this one by the London firm Jamb) in my own apartment, I relented. Now it's one of my most treasured pieces. No longer just a design element, it's something I simply can't live without.

MARKIAN Istdibs

AD100 designer Michael Smith with me at a Kips Bay Boys & Girls Club event; for information on the organization and the Kips Bay Decorator Show House, go to kipsbay.org.

MARGARET RUSSELL, Editor in Chief editor@archdigest.com

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From left: The terrace at Cigarral de Menores, a country house overlooking Toledo, Spain. The February cover.

DOMESTIC HARMONY

There are few quiet moments in my life, but when I do get one I always reach for Architectural Digest. The February issue, with John Legend and Chrissy Teigen's Manhattan apartment ["In Sync"], was such an inspiration, particularly for decorating my living room. I was already a lover of blue, and the couple's living area is filled with simple and beautiful decor. The space is warm and inviting, and it looks comfortable as well. It perfectly captures my favorite color palette and design sense. Thank you for featuring this home and all the other wonderful things that appear in AD.

> JEANNE AGUIRRE Glendale, Arizona

THE ART OF LIVING WELL

Although I thoroughly enjoyed reading about the renovation of John Legend and Chrissy Teigen's New York apartment, I have to say I was more taken with the collection of cookbooks I spotted front and center in the couple's kitchen. Scanning the titles, I had a laugh-outloud moment-any supermodel who owns a dog-eared copy of I Love Bacon is all right in my book!

> JACKSON MAHANEY Rob Roy, Indiana

POWERFUL PROSE

As important as the photography is to the esteem of your publication, so too is the writing. One of the most adroit examples I've seen lately is Mayer Rus's article about an 1860s Boston townhouse renovated by Dell Mitchell Architects ["Second Act," February]. The piece is superb, with language that is precise, evocative, and engaging in establishing the mise-en-scène of the project. Please never forget that this level of art and skill is essential in conveying the magazine's mission of offering insight into interesting design.

> H. HADLEY HURY JR. Louisville, Kentucky

ON GUARD

I'm disappointed that AD gave the owners of the modernist home on Cape Cod ["Split Personality," February] the latitude to air their criticisms of historic district guidelines. These rules preserve and protect unique American architecture that would otherwise be lost. In the enabling statute for Massachusetts historic districts, it clearly says that new construction should be compatible with its surrounding buildings.

> SCOTT KUTIL Acton, Massachusetts

LOVELY LOOK-ALIKE

You can't imagine how thrilled I was to see a chair almost exactly like the one I found in a barn off Ohio's Route 20 in the château of French filmmaker Jean-Louis Remilleux ["The Golden Age," December 2014]. I appreciate your showing beauty that some readers might not have access to.

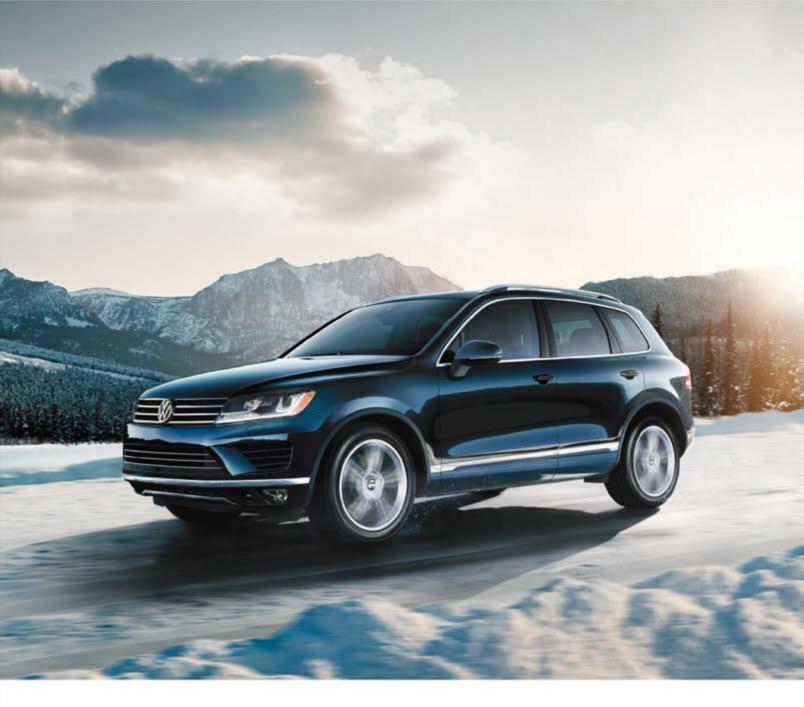
> JUDITH K. COX Perrysburg, Ohio

GREAT ESCAPE

Passion, design, and style are the main ingredients found between the front cover and the last page of your magazine. When the toil of the day strips me of my sanity, nothing can recharge my creativity better than sitting back with a glass of Pinot Noir, soft music, and the latest issue of AD. I slip into a world of dreams and possibilities. I always enjoy the excellent level of taste you provide to your readers.

> LOU SISBARRO Verona, New Jersey

We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, Architectural Digest, 1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.



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DISCOVERIES

taking the singers' center-stage perspective as his vantage point. "My presence in these houses was like living out a dream for him," says the young artist, whose pictures are compiled in the new book Opera (Damiani, \$50). From the Opéra Royal at Versailles (shown on the previous page) to Zaha Hadid's Guangzhou Opera House in China, Leventi captured each space using large-format eight-byten-inch film, composing lushly detailed images that reflect the influence of his mentor, architectural lensman Robert Polidori. Each shoot was an all-consuming hours-long process that Leventi compares to the musicians' own onstage experience. "I wasn't singing, but I was putting myself there," he observes. "The entire project could be seen as a piece of performance art." -JULIE COE





RESTAURANTS

REFINED TASTES

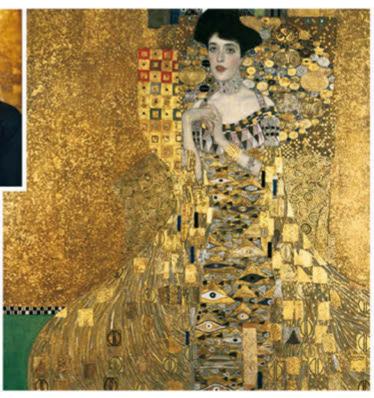
In creating the new Manhattan hot spot Café Clover (shown above), AD100 designer Steven Gambrel conjured a seductively debonair salon-mercury-glass mirrors, white-lacquer paneling, luxe sea-blue banquettes—as the backdrop for chef David Standridge's exquisitely prepared health-conscious dishes. "To complement the clean menu," Gambrel says, "we built a space that's reflective and light." cafeclovernyc.com —Alyssa bird

FILM Screen Siren

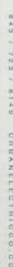
Gustav Klimt's mesmerizing 1907 gold-leafed portrait of Adele Bloch-Bauer, an arts patron from a prominent Viennese Jewish family, makes a dazzling star turn in the new film Woman in Gold, out in April. Directed by Simon Curtis, the movie focuses on Bloch-Bauer's niece Maria Altmann (played by Helen Mirren), who fled Austria for the U.S. and spent her later years suing to reclaim the Nazi-confiscated Klimt piece for her family, a case in which she and her lawyer E. Randol Schoenberg (Ryan Reynolds) finally prevailed in 2006. "The story we're telling is the story of the 20th century," says Curtis. "It begins in Vienna, at the time the hotRight: Gustav Klimt's

1907 Portrait of Adele Bloch-Bauer I. Above: Helen Mirren as Bloch-Bauer's niece in the new film Woman in Gold.

bed of artistic thought, and ends in the U.S., where intellectual life migrated." Concurrently, New York's Neue Galerie, which now owns the work, will explore the enigmatic relationship between Klimt and his famed subject in an exhibition opening April 2. neuegalerie.org -HANNAH MARTIN



CLOCKWISE FROM TOP RIGHT: MELISSA HOM; COURTESY OF NEUE GALERIE NEW YORK; ROBERT VIGLASKY; DAVID LEVENTI/ COURTESY OF DAMIANI







DISCOVERIES

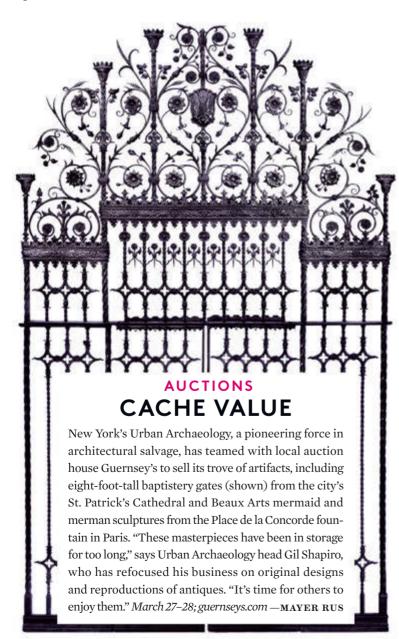


MOTORING

The new Mercedes-Renz AMG GT S.

RETRO ACTIVE

From its stretched hood to its bubble roof, the new Mercedes-Benz AMG GT S evokes the carmaker's classic 1950s and '60s SL models—only built with 21st-century technology. Sporting a featherweight aluminum space frame paired with a 503-horsepower twin-turbo V8 that hits 60 m.p.h. in 3.7 seconds, it's part beauty, part beast. From \$130,825; mbusa.com —LAWRENCE ULRICH





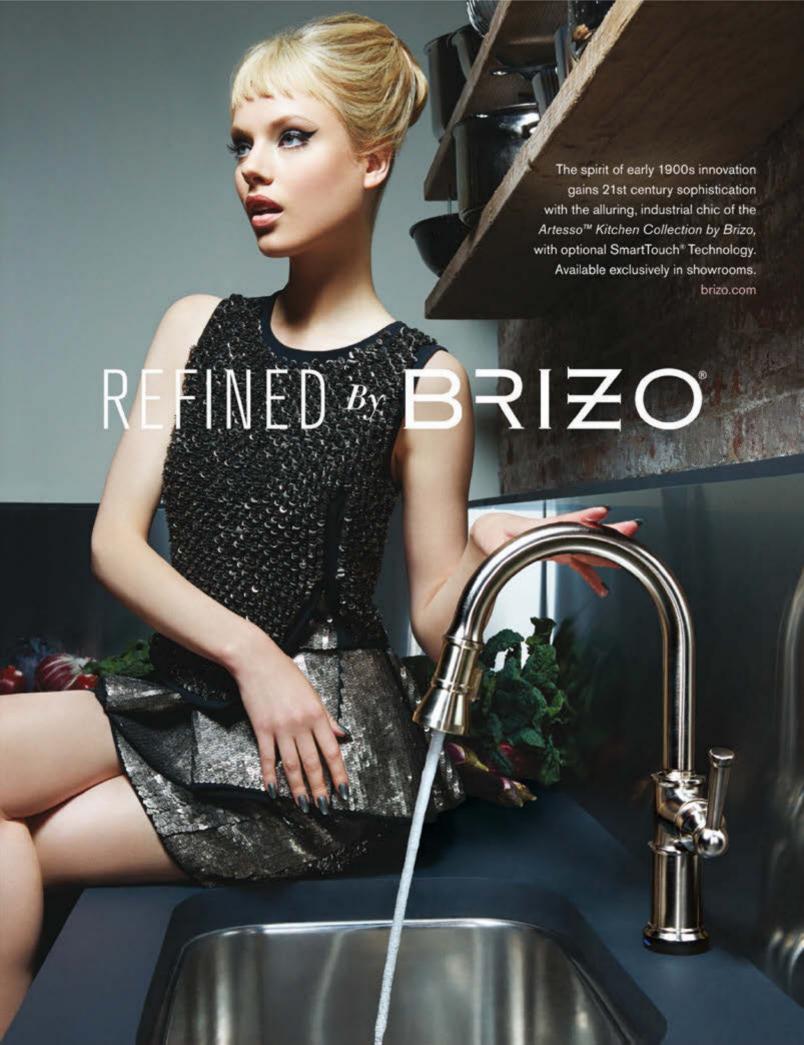
PEOPLE Falling for Frida





From top: A rendering of the New York Botanical Garden's re-creation of the grounds of Frida Kahlo's Mexico City home, Casa Azul, A 1950 Gisèle Freund photograph of Kahlo at Casa Azul. Kahlo's Diego on My Mind (Self-Portrait as Tehuana), 1943.

With her powerful story of personal struggle and creative triumph, Mexican painter Frida Kahlo remains among the most compelling artistic figures of the 20th century, inspiring an enduring cult following and even sartorial copycats. (Beyoncé, lest we forget, dressed as Kahlo last Halloween.) This spring anyone in need of a Frida fix can do so at three new exhibitions across the U.S. Mounted at the New York Botanical Garden, "Frida Kahlo: Art, Garden, Life" (May 16-November 1; nybg.org) features a re-creation of the grounds of Casa Azul, her longtime Mexico City home, complemented by a display of more than a dozen paintings and drawings. The Detroit Institute of Arts' "Diego Rivera and Frida Kahlo in Detroit" (March 15-July 12; dia.org) revisits the volatile pair's stint in the Motor City with a tightly curated show presenting some 70 works, 23 of them hers. And finally, the NSU Art Museum Fort Lauderdale considers the couple within the context of their contemporaries in "Kahlo, Rivera & Mexican Modern Art" (through May 31; nsuartmuseum.org). Armchair travelers, meanwhile, can transport themselves to her private world with the new book Frida Kahlo: The Gisèle Freund Photographs (Abrams, \$25), containing more than 100 images, many never before published. -SAMUEL COCHRAN





World-class cuisine and sumptuous accommodations have been attracting statesmen and celebrities alike to the Inn at Little Washington, a restaurant and hotel in rural Virginia, for nearly 40 years. Chef and co-owner Patrick O'Connell has chronicled his kitchen magic in two previous cookbooks, and now, with The Inn at Little Washington: A Magnificent Obsession (Rizzoli, \$50), he delves into the institution's richly layered European-influenced interiors. "The place casts a spell on people," O'Connell says, "and this is my attempt to showcase the breadth of styles—the bold mix of colors and fabrics that seem disparate but somehow all work together." —J.C.

EXHIBITIONS

BACK TO THE FUTURE



Above: Rainbow Lake, WY A4 (2012-13) by Matthew Brandt.

In the field of photography, what's old is new again—at least that's one takeaway from a captivating show at the Getty Center in Los Angeles. On view from April 14 to September 6, "Light, Paper, Process: Reinventing Photography" presents the work of seven talents who have eschewed current technology, experimenting instead with analog techniques and darkroom materials. Matthew Brandt, for example, soaks his traditional landscape prints in the very lakes they depict, while Alison Rossiter forgoes the camera altogether, chemically teasing abstract imagery out of expired silver-gelatin paper. So much for the digital age. getty.edu —s.c.

THREE MORE SHOWS TO SEE ... Debuting at the

Walker Art Center

in Minneapolis. the traveling blockbuster "INTERNATIONAL POP" spotlights lesser-known Pop Artists from across the globe (April 11-August 29; walkerart.org). London's Victoria & Albert Museum answers the guestion "WHAT IS **LUXURY?**" with an array of exquisite pieces, from a laser-cut dress to a chandelier embellished with dandelion-seed heads (April 25-September 27; vam.ac.uk).

• "BASQUIAT: THE **UNKNOWN NOTE-BOOKS**" unveils some 160 pages of the artist's ephemera at the Brooklyn Museum (April 3-August 23; brooklynmuseum.org).

AD HEARS...

... that garden designer Madison Cox is cultivating a magical labyrinth filled with zoomorphic Claude and François-Xavier Lalanne furnishings for an exhibition of the couple's work running March 26 through May 2 at New York's **Paul Kasmin Gallery** ... that **Imogen Taylor**, the retired dovenne of the London interiors firm Sibyl Colefax & John Fowler, is working on a memoir about her decades as one of England's greatest (and most sought-after) decorators ... that early next year, culinary impresario Claus Meyer, a partner in the Copenhagen restaurant Noma, plans to open a Nordicthemed food hall and cooking school in Manhattan's Grand **Central Terminal** . . . that Parisian design firm Edmond Petit is releasing a wallpaper collection inspired by the leopard prints, botanicals, and lacy motifs favored by trendsetting decorator Madeleine Castaing . . . that for a projected monograph on the Sir Edwin Lutyens-designed Rashtrapati Bhavan government palace in New Delhi, the architect's granddaughter Candia Lutyens explored nearly every corner of the 340-room behemoth, reporting that only Indian president **Pranab** Mukherjee's living quarters were off-limits . . . that the Garden **Museum** in London has acquired the archives of legendary landscape designer Russell Page (1906-1985), whose garden for Manhattan's Frick **Collection** is being threatened with demolition. - MITCHELL OWENS

INTRODUCING

Lincoln Black Label Living

EXPRESSIONS OF A NEW KIND OF LUXURY

Renaissance men, brothers and business partners Oliver and Evan Hasiegrave know a little something about expressing themselves creatively through their company, hOmE studios. After growing up on their architect father's job sites, they've learned to appreciate true craftsmarship—the same quality of design that goes into the new Lincoln Black Label collection. A reflection of that artistry is seen throughout the interior of the exclusive Hollywood Hills property the siblings helped design for Lincoln Black Label.

To celebrate the launch of Lincoln Black Label, we asked hOmE studios for its take on our Modern Heritage vehicle theme.

Pictured here: The Modern Heritage Lincoln Black Label MKC

BLACK LABEL





MODERN HERITAGE

A designer's dream, this high-contrast black-and-white interior is highlighted by Crimson stitching and Argento* wood trim.

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SHOPPING

MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY HADLEY KELLER
PRODUCED BY PARKER BOWIE LARSON

With its delicate blossom silhouette, *Canopy Designs*'
Dandelion chandelier conjures a carefree, summery spirit. The 22"-dia. handpainted fixture, pictured in white/green ombré with milky-jonquil beads and milky-raincoat glass rosettes, can be completely customized; \$2,878 as shown. *canopydesigns.com*, 212-355-0033

Roger Thomas's Omega curved sofa for **Walters** boasts a graphically woven seat and back in synthetic rattan on a powder-coated-aluminum frame. Part of the Delta collection, the piece—measuring 90" l. x 30" d. x 36" h. and shown in white with a matching cushion—is available in custom colors and sizes; to the trade. *walterswicker.com*, 212-758-0472

Featuring a wicker rim and a resin base in a Portuguese tile pattern, the Caned Tile Print tray by Oscar de la Renta Home channels the casually urbane entertaining style the late couturier practiced at his Dominican Republic home. The tray measures 20" x 28" and costs \$590. oscardelarenta.com, 888-782-6357

The spring 2015 line of luxe bedding by *Donna Karan Home* includes, from top, an embroidered silk pillow (\$190), silk-and-cotton standard sham (\$165), queen banded cotton coverlet (\$250), and queen silk-and-cotton quilt (\$625). Select pieces are offered in other

Bloomingdale's. bloomingdales.com, 800-777-0000

colors; available from

Using traditional glassblowing techniques, artist *Fujiko Enami* fashions a magical dance of color and light in her 3.5"-tall Kanokomame glasses from *Sara Japanese Pottery*; \$115 each. *saranyc.com*,

.5 each. saranyc.com, 212-772-3243



Clarence House reinterprets its classic David Hicks-designed Vase motif on handprinted sisalground wallpaper for an effect both elegant and organic. Pictured here in blue-gray and yellow, the pattern comes in ten additional colorways; to the trade. clarencehouse.com, 800-803-2850

CELAIN ACCENT TABLE SHOWN IS NOT INTENDED FOR OUTDOOR USE











Classics from 40 Years of Fabulous: The Kips Bay Decorator Show House include (clockwise from left) Bunny Williams's 2009 living room; a bath created by Albert Hadley in 1989; Thomas Britt's 1997 take on the dining room; and a 2006 gentleman's retreat by Thom Filicia.





fashion designer turned president of the Scalamandré fabric house turned globe-trotting author and bon vivant, Steven Stolman certainly knows chic. So who better to chronicle the history of the Kips Bay Decorator Show House, the undisputed queen of its glamorous world? A Manhattan marvel staged each spring in a different

location, often a historic townhouse, the event boasts delectable, daring rooms that have been inspiring design aficionados for nearly half a century—while also raising money to improve the lives of disadvantaged Bronx youths through the Kips Bay Boys & Girls Club.

Titled 40 Years of Fabulous: The Kips Bay Decorator Show House (Gibbs Smith), Stolman's book is a 280-page eye-candy survey of artful if temporary spaces rendered by more than 140 masters of the house. The author calls the entries "fantastically fetching, from Mario Buatta's consistently luscious bedrooms to Bunny Williams's living rooms, which are all about character and joie de vivre."

BOOKS

UNCOMMON AREAS

Four decades' worth of extraordinary rooms are highlighted in a splashy new book celebrating New York's Kips Bay Decorator Show House

Perhaps you favor soigné elegance with traditional soul, as seen in the work of Charlotte Moss? 40 Years of Fabulous has it. Ditto smart settings with subversive humor, among them Geoffrey Bradfield's 2008 sitting room, where orange-lacquer walls hosted paintings based on Chinese

Communist propaganda. Sophisticated swagger is represented, too, courtesy of maestros like Thomas Britt and Albert Hadley, as is aesthetic shock and awe, including a 1997 chinoiserie chamber that Richard Ridge and Roderick Denault sheathed in iridescent Mylar.

Jaw-dropping environments aside, perhaps the best takeaway given our age of impatience—is the book's unabashed enthusiasm for the time-consuming work of artisans. "The upholstery, the finishes, even the millwork: Kips Bay represents the zenith of craftsmanship," Stolman says. No wonder he describes it as "not the oldest showhouse around but definitely the best."—MITCHELL OWENS



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ART AND ARCHITECTURE

At the Calder Foundation in Manhattan, Alexander S.C. Rower oversees the legacy of his grandfather—artist Alexander Calder—from a luminous penthouse space conceived by designer Stephanie Goto





From top: Calder Foundation president Alexander S.C. Rower is seated in a Max Lamb chair at his New York penthouse office/ gallery, which was devised by designer Stephanie Goto; the George Nakashima table displays Calder sculptures, and the chair at left is by Carlo Mollino. A Calder mobile is suspended in the library.

he Calder Foundation owns more than 1,300 artworks by Alexander Calder-quite a few of them worth millions-and a trove of some 130,000 documents from his archives. But the Manhattan-based organization's greatest asset may be its president, Alexander S.C. Rower, the artist's grandson and namesake, who has spent nearly 40 years promoting the work of the great 20th-century modernist. Rower can recite the history of practically any Calder piece, from delicate wire earrings to monumental sculpturesthe result of a childhood spent tinkering in his grandfather's studios in Roxbury, Connecticut, and Saché, France. When Calder died, in 1976, the then-13-year-old Rower found himself answering questions from dealers, collectors, and curators.

Today he supervises a team of 14 employees, including five full-time archivists. In addition to helping museums mount exhibitions of Calder's art, the foundation examines, researches, and registers works, all the while fighting tirelessly to protect Calder's legacy. (Like many artist foundations, however, it doesn't officially authenticate pieces.) "This morning someone sent me an e-mail saying, 'We've acquired rights to the website calderart.com. Would you like to buy it?"" Rower recounts with a sigh. "I work hard, so my environment has to have a certain serenity."

He found that serenity and more in the form of an airy office suite/gallery situated above the foundation's longtime headquarters in a 12-story building in Chelsea. Four years ago Rower purchased three rooftop sheds and called upon local architectural designer Stephanie Goto to renovate and repurpose them. Gotowhose projects (including the New York restaurant Piora and the apartment of chef Daniel Boulud) are known for their

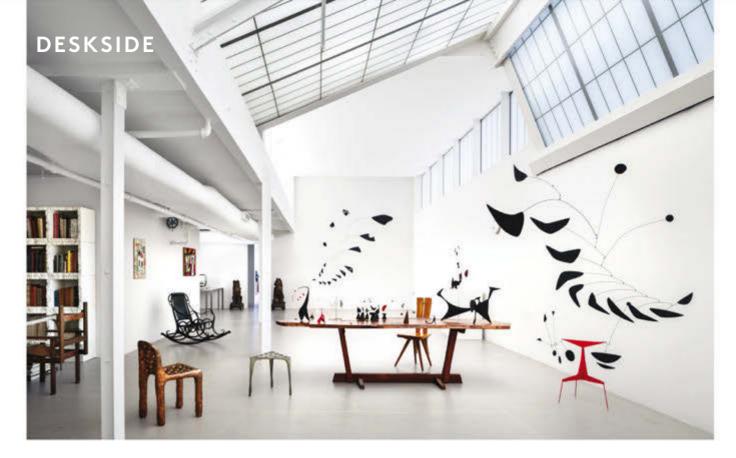
elegant minimalism—combined the trio of structures into 4,000 square feet of light-filled space.

A priority for Rower was to preserve the rivets that held the original sheds together. "Calder's relationship to that kind of construction was very dear and close," he says. "I wanted to express that." Goto agrees, saying the goal was to have "a dialogue with the architectural details, not hide them." She converted the structures into one long









Above: Assorted Calder creations mingle with sculptural furnishings in the skylit space. Below: Rower's dog, Tampopo, rests on a Vladimir Kagan sofa in a corner of the office area, which has views of the Empire State Building.



volume, cladding it with custom-made panels of bluish stainless steel and replacing old skylights with translucent fiberglass-reinforced panes. To get to the somewhat mysterious structure, visitors take an elevator to the roof, then cross an outdoor walkway. (Goto describes the rooftop as a "minicity with a rubber-tiled plaza.") Inside, one may find a display of works by Calder-with its white walls and soaring ceiling, the room is a perfect setting for his signature mobiles and stabiles—or by one of the living artists the foundation supports through its residency program in France and its biennial Calder Prize. There are live events, too, from flamenco dancing to performance-art pieces by the likes of Lili Reynaud-Dewar.

Rower outfitted the space with an eclectic collection of furniture, including a Paul Evans credenza, Carlo Mollino chairs, and a table by J. B. Blunk. Also showcased are paintings by Joan Miró, Jean Arp, and Fernand Léger, among other works once owned by Calder. "It's important to see what he loved and what he collected," Rower says. From here a custom-made spiral staircase descends to what he calls the Nap Room, boasting a floor-to-ceiling window that frames views of the city skyline.

But nap time may be scarce. Coming up for the organization is a Calder exhibition that will help inaugurate the renovated Pulitzer Arts Foundation in St. Louis as well as shows at the Pushkin State Museum of Fine Arts in Moscow and the Tate Modern in Londonand that's just in the next several months. So effective is Rower's stewardship of Calder's legacy that he's been given substantial credit for the nearly \$26 million auction record set in 2014 for a work by the artist. But if he is heralded as an art-world dynamo, Rower says, "I really hope that in 100 years people look back and don't see my name on anything. I am only doing what my grandfather deserves." calder.org and stephaniegoto.com —FRED A. BERNSTEIN





STANDING OUT

For the Whitney Museum's hotly anticipated new downtown Manhattan home, architect Renzo Piano has fashioned a bold building that embraces its bustling setting

hen the Whitney Museum of American Art unveils its new downtown Manhattan home on May 1, it will mark the culmination of more than a decade's worth of work by the building's architect, Renzo Piano. Originally tapped to expand the Whitney's longtime Marcel Breuer–designed location on the Upper East Side, the Italian Pritzker Prize winner crafted an entirely new edifice after the institution opted to move to a prime plot overlooking the Hudson River at the south end of the popular High Line park. As visitors will discover, Piano's much-anticipated creation is a game changer for the museum, providing the large, adaptable interiors it had craved, with roughly twice the exhibition space of the Breuer building and more than 220,000 square feet in total. But the move also gives the Whitney a fresh identity, placing it in the fray of the city's buzziest neighborhood for 21st-century art and architecture.

"We weren't just creating a shelter for art. We also had to consider the symbolic value that a project like this will have for generations," Piano says. "It was necessary to be brave, to express the strength of a museum for American art, which by definition resonates with ideas of freedom."

Certainly Piano knows a thing or two about balancing all that. Over the last half-century, he has completed some two dozen museum projects—from the 1977 Centre Pompidou in Paris (conceived with his then-partner, Richard Rogers) to the 1986 Menil Collection in Houston to the revamped Harvard Art Museums, which debuted in Cambridge, Massachusetts, this past November. Along the way he and his studio, Renzo Piano Building Workshop, have earned a reputation for conjuring flexible light-filled spaces that offer ideal conditions for exhibiting art.

His scheme for the Whitney, asserts its director, Adam D. Weinberg, "is the best of Renzo, a mix between the contemplative, human scale of the Menil and the machinelike character of the Pompidou." An industrial swagger comes across upon first laying eyes on the new building, its no-nonsense exterior—clad in panels of enameled steel—nodding to the erstwhile abattoirs and warehouses of the surrounding Meatpacking District.

Piano finessed the overall form to reflect the program inside, with the galleries and offices divided into separate volumes. On the building's southern side, exhibition floors of gradually smaller size

Above: Renzo Piano, architect of the Whitney Museum of American Art's new downtown home in Manhattan's Meatpacking District, stands in its vast fifth-floor gallery during construction. The building opens May 1 with the largest-ever display of the museum's permanent collection.



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ARCHITECTURE





Clockwise from near left: The Whitney at dusk, as seen from the West Side Highway. Clad in panels of enameled steel, the building occupies a plot overlooking the Hudson River at the south end of the popular High Line park, An early sketch by Piano reveals comparison studies between the museum's silhouette and the surrounding skyline.

occupy stories five through eight, yielding stepped levels with terraces that will showcase alfresco art. (Visitors can move between them using a series of outdoor staircases.) The northern half, meanwhile, comprises administrative and curatorial areas as well as secondary spaces, among them a study center for works on paper. The latter, like the classrooms and 170-seat theater on the third floor, is a first for the museum.

"This building is not some crazy dancing elephant," Piano jokes of the understated structure, which was realized in collaboration with

the Manhattan firm Cooper, Robertson & Partners. But design, he is quick to add, "is not simply the consequence of objective circumstances. You have to shape them."

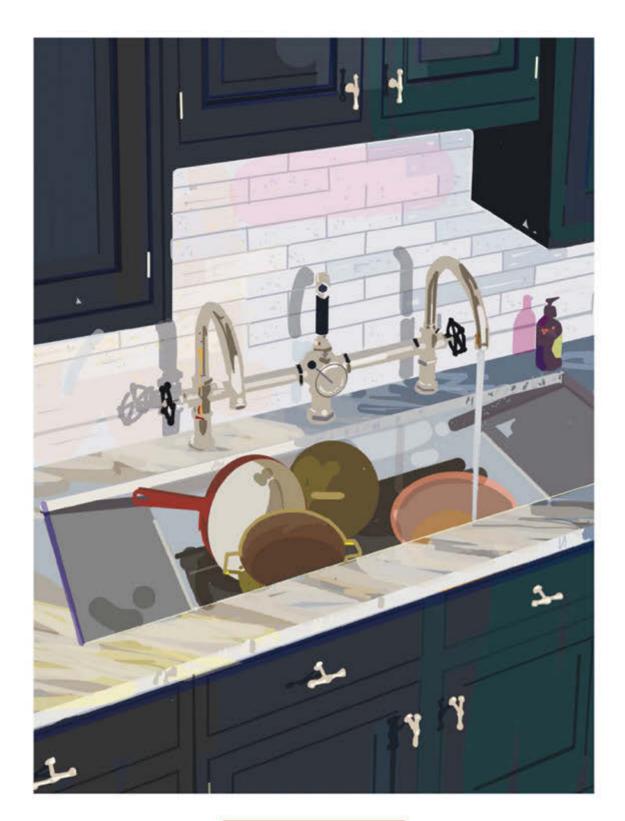
Nowhere is that sculpting more finely tuned than at street level, where Piano carved out a large section of the first floor to create an 8,500-square-foot plaza (an area that will no doubt draw substantial foot traffic thanks to its proximity to the High Line). Window walls establish a sense of openness between it and the lobby, which, in addition to a gift shop and a Danny Meyerhelmed restaurant, features a gallery that's free to the public. This subtle pedestrian-friendly transition, Piano says, "is a celebration of the museum's accessibility."

Visitors ascend to the main galleries via a central staircase or one of four elevators with interiors devised by the late artist Richard Artschwager. Most impressive is the fifth floor's showstopping 18,000-square-foot space, the largest column-free museum gallery in New York City. Making it all the more remarkable are broad windows that frame panoramas of the Hudson River to the west and the city skyline to the east. In this room, as throughout the exhibition areas, floors of reclaimed pine offer a warm complement to the stark construction.

In total the Whitney now boasts more than 60,000 square feet of indoor and outdoor exhibition space, all of which will be filled with pieces from the museum's permanent collection for its inaugural show. Surveys of Archibald Motley and Frank Stella will follow, but a comprehensive display of the museum's 21,000-plus works will remain on view (far more than the Breuer building ever allowed). Says Weinberg, "People who come for the Rothkos, the Calders—these pieces will always be there."

For the Whitney's staff, the new building enables them to work together under one roof for the first time. "No one will be more than 50 feet from the art," the director notes. Of course for one key team member, the job is nearly done. "I don't know what it's going to be like not to work with Renzo," Weinberg says. "We've been collaborating for almost 11 years." As Piano wraps up the project, he does so with a sense of satisfaction. Says the architect, succinctly, "Here, the Whitney can better celebrate what it truly is." whitney.org and rpbw.com — SAMUEL COCHRAN







all the necessary ingredients

ART SCENE

WILD AND WOOLL

Dyeing and distressing flokatis, Anna Betbeze transforms the traditional rugs into captivatingly offbeat works of art

staple in Greek homes for centuries, flokati rugs became an icon of 1960s and '70s style after haute hippies began adopting them for their interiors. Today a particularly rarefied breed of these fluffy wool floor coverings is finding its way into residences of the international beau monde Left: Anna Betbeze in her Brooklyn studio with recent works, a group of which are on view at Luxembourg & Dayan's London gallery through April 2 (luxembourgdayan.com). The artist is represented in New York by the Kate Werble Gallery (katewerblegallery.com).

thanks to artist Anna Betbeze, who has embraced flokatis as her canvas of choice.

To create her critically acclaimed works, the New York talent burns, bleaches. and even buries the rugs, then coats and embeds their fibers with vibrant pigments. The results—mesmerizing tapestries that blur the line between painting and sculpture-earned her a solo show at the Massachusetts Museum of Contemporary Art in 2012 and the American Academy's prestigious Rome Prize for visual arts the next year. Her latest pieces are currently on view at Luxembourg & Davan's London gallery through April 2.

Betbeze (pronounced bet-bees) began experimenting with household objects as a graduate student at Yale, where she would paint on Eames chairs or mold mounds of industrial carpeting into topographical sculptures. After moving to New York in 2006, she continued to explore those impulses, eventually turning her eye to an enormous flokati in her own apartment. "I spent hundreds of dollars on Manic Panic dyes," recalls Betbeze, who used the punk hair products to apply vivid hues to the rug's shaggy fibers.

The artist now employs more efficient industrial-strength dyes, and she sources unique handwoven carpets from private homes in Macedonia. Recently, plaster and gesso treatments have been creeping into her practice-producing more rigidly sculptural surfaces—as has a focus on blending hundreds of colors to achieve subtly graduated tableaux reminiscent of Ad Reinhardt's "ultimate" paintings.

"I've been thinking about work that is difficult to photograph," Betbeze says. "These pieces have to develop in the eye. It's about slowing people down." Her new creations certainly stop people in their tracks. "You can smell the burnt fiber and imagine slipping your hands through the holes," she says. "People always tell me, 'I want to roll around on them!" - MICHAEL SLENSKE



ARTISAN









From top: Richard Tenguerian in his Manhattan studio with models of two Kohn Pedersen Fox towers designed for the city's Hudson Yards complex. A prototype of Shigeru Ban's New York Cast Iron House. Maquettes of planned developments in Singapore (left) and Angola by Carlos Zapata Studio. A section of a mixed-use project in Tribeca by WORKac.

BUILDING BLOCKS

In an age of digital renderings, Richard Tenguerian's handcrafted architectural models continue to rise above

cattered about the Manhattan studio of Tenguerian Models is a small city's worth of miniature office towers, stadiums, and cultural centers—relics from countless collaborations with architects, including such luminaries as Philip Johnson and Richard Meier. For the past 26 years the firm's founder, Richard Tenguerian, has been the go-to modelmaker for designer's looking to bring sometimes-revolutionary building ideas to vivid, three-dimensional life. The secret to Tenguerian's success? "I can read architects' minds," he quips, only half-joking.

Trained as an architect himself at Brooklyn's Pratt Institute, Tenguerian has a keen structural sense born out of a lifelong obsession with buildings that started in his youth, growing up in Beirut. That obsessiveness comes through in the engaging models Tenguerian and his dozen or so technicians craft each year, using materials such as Plexiglas, computer-milled wood, and 3-Dprinted plastic. Many of their creations-like the 30-inch-tall model of 2014 Pritzker Prize winner Shigeru Ban's Cast Iron House, a residential conversion in Tribeca-feature removable walls and working lights. Tenguerian sees himself as his clients' best advocate, as his meticulous renderings help them make their case to developers, preservation committees, and potential buyers.

Among his recent commissions are models for two of New York's highestprofile, and most closely scrutinized, developments: Hudson Yards and One Vanderbilt, both master-planned by the firm Kohn Pedersen Fox Associates (KPF). For Hudson Yards, the giant mixed-use complex on the city's far west side, Tenguerian's team has been enlisted to replicate every component of the intricate scheme. Earlier this year KPF came back again, asking for a new rendering of one of the buildings' lobbies. The turnaround was a mere three days. "It's always when I've planned a vacation," says Tenguerian, laughing.

Yet to be approved, One Vanderbilt is a supertower that would rise next to Grand Central Terminal. If it's green-lighted, Tenguerian may be to thank. "With daring design, people will insist, 'This isn't buildable,' "Tenguerian says. "But what we do is very convincing." tenguerian.com —IAN VOLNER





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MOTORING

Volvo's new XC90 raises the bar for safety without compromising comfort and style





hen the 2016 Volvo XC90 arrives in the U.S. this spring, the seven-passenger SUV ought to play "Thou Ancient, Thou Free," the Swedish national anthem, at start-up. That, or some ABBA.

Sure, Volvo is owned by the Chinese Zhejiang Geely Holding Group, which bought it from Ford in 2010. But Geely is investing some \$11 billion in Volvo, allowing it to get back to its roots of designing and developing vehicles entirely in-house. The first such car from the new-era Volvo is the notably upscale XC90, and it's strikingly Scandinavian in its emphasis on ergonomics and safety. Says Thomas Ingenlath, the brand's senior vice president of design, "One thing that's been strong for Volvo historically will also be strong in its future: We're centered on the human over the machine."

Not that the machine itself isn't worthy of attention, with a wide, muscled-up profile

Volvo XC90 sports a muscular profile and distinctive LED headlights. Along with upgraded safety features, the car boasts a luxuriously redesigned interior. Touch-screen controls anchor the streamlined dashboard, shown here in the special XC90 First Edition.

From top: The 2016

(note the LED headlights based on the shape of Thor's hammer) and a lighter-weight body, all propelled by a four-cylinder power train that comes in a few variations, among them a 400-horsepower plug-in hybrid option. But it's the XC90's interior that really stands out. Seats feature adjustable side bolsters, cushion extensions, and multiple lumbar supports. On the instrument panel, a tablet-style touch screen replaces cluttering buttons and dials. "That cleans up the space," explains Ingenlath, "so you pay more attention to the elements that are left." Surfaces are accented with hand-stitched leather and matte birch inlays. Also available (on the hybrid model) is a crystal gear lever made by Swedish glassmaker Orrefors. And for audiophiles there's an optional 19-speaker Bowers & Wilkins sound system.

When it comes to safety, Volvo has doubled down, striving for zero fatalities or serious injuries in its cars by 2020. The XC90 offers the most safety-focused tech ever seen in a vehicle, including two features devised to mitigate human error. If the driver of the XC90 attempts to turn into oncoming traffic, the car will automatically brake to avoid a collision. And if the vehicle detects that it's running off the road because the driver has dozed off, say-it will tension the seat belts, prep the seat frames to absorb impact, and deploy up to eight air bags. Says Ingenlath, "It's the most elegant expression of technology in design we've ever had." The XC90 starts at \$48,900. volvocars.com — JESSE WILL

WONDER: RECLAIMED

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PLAYING FAVORITES

Some of the world's top interior designers reveal the things they cherish most in their own homes

ROBERT COUTURIER

"In the library at my house in Connecticut, I'll sit with my four dogs and read for hours on the Emilio Terry daybed. It's upholstered in pink silk velvet. One should have something pink in most rooms. It brings a smile to people's faces."

ROSE TARLOW

"I've been told I must have been a tree in a past life due to my affinity for wood.

Of all the amazing things I've collected, the object I could never part with is the sink in my Los Angeles home that was carved out of an enormous piece of timber."

THOMAS JAYNE

"Nothing gives a room more narrative interest than scenic

wallpapers. At my house in New Orleans, the centerpiece is a mural of the Mississippi River that wraps around the living room. The wallpaper was made by de Gournay and was based on Marshall McClintock's 1941 book *The Story of the Mississippi*, with illustrations by C. H. DeWitt."

KELLY WEARSTLER

"We've slowly assembled the art collection at our L.A. home on trips with family and friends. Each piece is connected to a special memory and adds soul to the place."

BRIAN SAWYER

"For the living room of my New York City apartment, I built a laylight, the iron framework of which is glazed with antiqued and colored glass, making a lovely pattern of light on the walls and floor. It was inspired by historic exhibition spaces like the Frick and Wallace collections."

JEAN-LOUIS DENIOT

"I have a brass bench in my Paris entry hall that is more like a piece of jewelry, with no wood, no upholstery—no material that might deteriorate over time. This piece will last through centuries."

SUZANNE LOVELL

"I love the Bulthaup kitchen in our Chicago townhouse, especially the stainless-steel backsplash. We added lighting, a rail to hang utensils on, and a glass shelf for some sparkle. The result is an elegant yet functional work space."

"At our place outside Palm Springs, I have a wicker chair by Marc Newson that is just perfect for the desert. I love how he uses the material in a completely modern, unexpected way." —EMILY SUMMERS







"I wanted my L.A. bedroom to feel like a cocoon, so I upholstered the walls in linen, using the same fabric for both the Roman shades and the curtains on the four-poster." - TIMOTHY CORRIGAN



MARKHAM ROBERTS

"In my Manhattan home I have a completely useless but incredibly beautiful gold-andagate ashtray that Jock Whitney commissioned from Verdura. For me, it represents the potential for someone with superb taste-plus the will to exercise it—to end up with something exceptional."

VICTORIA HAGAN

"Right around the time I got married, I purchased an antique wing chair at auction that has since been a focal point at each of my homes. For our Connecticut living room, I had it slipcovered in my favorite Italian damask. The piece makes me happy every time I see it."

MURIEL BRANDOLINI

"I didn't want the central hallway of my Hamptons house to be dead space, so I installed floating bookshelves and a long table where I work. That way I can see everyone coming and going. I think of this corridor as my telescope."

VEERE GRENNEY

"At my home in Morocco, there's a 17th-century Van der Haagen painting depicting a vista of Tangier. It looks perfect in a room that has practically the same view even though it's many years later."

SUZANNE KASLER

"My black-and-white reproduction Sir John Soane mantel adds a graphic, even modern touch to the classic architecture of our Atlanta living room."

RICHARD MISHAAN

"In our Manhattan living room there's a Giacometti cocktail table that I bought two decades ago, paying for it over the course of five or six months. It's a reminder to reach for the seemingly unattainable rather than settle for something that will never appreciate in value. Now I get to live with a true treasure."

JAMIE DRAKE

"The 17-foot-long island in my New York kitchen multitasks not only as a bar, buffet, and dining counter but also as a



From top: A reproduction Sir John Soane mantel by Chesney's anchors Suzanne Kasler's Atlanta living room. The Los Angeles bedroom of Timothy Corrigan is sheathed in linen. An extra-long island adds a sculptural element to Jamie Drake's Manhattan loft.

massive piece of sculpture. Its white Corian top is incised with gold resin in a rippling pattern that echoes the Hudson River outside my windows, and its gold-leafed base has an amazing amount of storage."

SIG BERGAMIN

"About 25 years ago I started collecting Venetian glass from the 1940s, '50s, and '60s. These pieces give brilliant color to my São Paulo living room, where they're displayed in mirrored niches."

MAKINGA

Bold, daring, dramatic. Great design never shies away from making a statement. Once again Jenn-Air redefines refrigeration with its Obsidian interior...a powerful declaration of design.



TELLING ASTORY WITH IMPACT

The Jenn-Air Obsidian interior makes a striking centerpiece in any style kitchen—from classic to contemporary. Veering from traditional white, the Obsidian interior is charcoal-black and is the main character in a stylish story of design. Strategically placed LED lighting theatrically illuminates and displays ingredients while advance climate control keeps food fresh and looking great. Jenn-Air remains a design pioneer, pairing an elevated look with superior functionality.



For the kitchen, I believe exciting materials such as resin countertops live nicely with cutting-edge technology to show off the value of spectacular form and convenient function."



For a study in L.A., I used two ten-foot rose-gold bookshelves as a focal point and filled them with an eclectic mix of my client's personal treasures—from vintage books to items picked up along his travels."

DESIGNER STATEMENTS

Designer Oliver M Furth understands the importance of using statement pieces to inject personality into the story of a room's design. He calls it a "visual biography," a way to organically relate the style, history, and essence of a person through design details.



PHOTO BY JONN COOLIDGE

IT'S ABOUT THE ART

For the dining room of this L.A. apartment, Furth commissioned artist Kwangho Lee to create an eye-catching chandelier.



PHOTO BY STEPHEN BUSKEN



PHOTO BY JONN COOLIDGE

ABOUT OLIVER M FURTH

Native Los Angeleno and fourth-generation Californian, Oliver M Furth is a fixture in his city's design and cultural communities. Furth's designs have been noted to be grounded in classical traditions but approached with West Coast optimism. My clients are avid art collectors with a passion for one-of-a-kind design, so a large chandelier made of 300 feet of electrical cable made perfect sense for their space."



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ALEX PAPACHRISTIDIS

"Our house on Long Island is a very special place for my family. One of our favorite things to collect is garden sculptures. The Claude Lalanne Pomme that graces the lawn is especially meaningful since the fruit is the symbol of New York's "Big Apple" marketing campaign, which was championed by my brother-inlaw's father, Lew Rudin, Seeing this artwork in the garden reminds us of Lew and our great love for the city."

ISABEL LÓPEZ-QUESADA

"On the ground level of my home in Madrid, I love that there are no carpets, only different varieties of stone-French, Belgian, Spanish. I consider the floor a collage."

JOE NAHEM

"When doing a kitchen for a client, I try to tone down the showroom look and add some warmth and personality. In my own East Hampton home, we commissioned George Nakashima Woodworker to make cantilevered shelves as well as a huge book-matched black-walnut countertop for the island."

RELA GLEASON

"Every room of my Napa Valley house was designed to open to the outdoors, and

we planted full-grown olive trees by the terraces so that we could eat beneath their leafy canopies in dappled sunshine. It's pure magic."

MEG SHARPE

"I'll always cherish the first piece I bought at auction. At the time, I was so nervous I only bid on one thing: a sketch by Étienne Drian. Now I have a complete obsession with auction finds, but I still keep that drawing on the console in my New York apartment."

MICHELLE NUSSBAUMER

"One of my most treasured possessions is an amethystand-rock-crystal statue of the god Neptune by J. Antony Redmile. This piece has twice made the move with my family. Now he stands guard at our Dallas home."

FRANCIS SULTANA

"In front of the fireplace at my residence in London is an important 1920s Emilio Terry chair that came from one of the 20th century's most inspirational interiors-Carlos de Beistegui's Champs-Élysées penthouse, which was designed by Le Corbusier. There, modern architecture was filled with luxurious pieces that have hints of Surrealism. It's a space that continues to inform my



"I love my Eugène Printz sideboard for both its form and its function. While a beautiful showpiece, it is also practical storage." -waldo fernandez



Clockwise from top left: Claude Lalanne's bronze Pomme animates the grounds of Alex Papachristidis's Long Island family estate. Waldo Fernandez placed his beloved Eugène Printz sideboard in the dining room of his L.A. house. Isabel López-Quesada's Madrid home is an elegant study in stone.



onetime Manhattan athletic club into a color-rich apartment packed with inspiring design solutions

n the same day that New York City lawyer Neil Westreich retired in 2006, he sold the classic prewar Park Avenue apartment that had been his home for two decades. Then he moved into a rental while renovating a new one-bedroom loft in the Chelsea neighborhood. And around then he also met Michael O'Keefe, a former private chef who is now his partner.

"It was time to change my lifestyle," Westreich says. "The Upper East Side is lovely, but I was almost always going to another part of the city to work, eat out, attend the theater, even visit friends. Plus I thought, Why not get something fun?" And more centrally located.

He found both of those qualities and more in the Chelsea residence. It featured 3,400 square feet of space, 15-foot ceilings, and enormous windows and was conveniently situated between two multiline subway stations. Carved out of the racquetball courts of a defunct YMCA built back when Teddy Roosevelt was president, the apartment, which Westreich now shares with O'Keefe, offered the adventuresome sensibility he had wanted. Up to a point. While the path of least resistance would have been to wash the impressively proportioned rooms in gallerywhite, hang some contemporary art, and call it a day, he instead recruited interior designer Bruce Bierman to infuse the place with a bit of uptown luxury.

After installing robust modern sofas, chairs, and tables, Bierman layered the rooms with traditional items Westreich already owned, such as antique European paintings framed in gilded wood, a crystal chandelier from the 1950s, and a 1742 silver cake basket that was made by Huguenot master metalsmith Peter Archambo and once owned by Imelda Marcos. "There's

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REINVENTION



something nice about transitioning pieces from one residence to another and seeing them in a totally different way," the designer observes.

The couple's sunny new dwelling also has excellent acoustics, which pleases Westreich, an arts patron whose parties have included live performances by singers and musicians from the Metropolitan Opera, Carnegie Hall, and the London Philharmonic Orchestra, where he is a member of the board of directors. During those events the living room has accommodated as many as 85 guests.





"You just don't usually get that kind of scale in New York City residences, except in some of the grander apartments on Park and Fifth avenues," notes Bierman, whose design strategies for Westreich and O'Keefe's home, highlighted below, are as clever as they are inspiring.

SUPERSIZE IT: Typical furniture would have looked puny amid the apartment's

Clockwise from top left: A gilt-framed Teodor Axentowicz genre scene contrasts with a high-gloss shelf in the entrance hall. Lacquered bookshelves make a dramatic statement in the all-red library. The powder room features a vanity made of Macaubas Gold quartzite. Customized cabinetry conceals most of the appliances in the open kitchen.

magnificent proportions, so Bierman selected and designed muscular, overscale upholstered pieces that could hold their own. "In the living room, instead of a standard eight-foot-long sofa, there are two tenfoot-long sofas," he says. "Rather than using one cocktail table, I pushed together four to make a bolder statement."

ADAPT AND REUSE: The formal crystal chandelier that once hung in Westreich's Park Avenue dining room might not seem like a natural fit for a loft, but Bierman gave the fixture a mod new countenance, wrapping it in a drum shade custom made of sheer fabric and suspending it from the living room ceiling.

CLASSIC TOUCH: Bierman restored the existing early-20th-century moldings and





"a throwback to what you might see in a classic uptown residence," Bierman says, "not what most people would use in a Chelsea loft." Additionally, their cinnamon hue, echoed in the room's vast velvety carpet, helps establish a warm, welcoming

SMOOTH MOVE: Despite being completely open to the living room, the supersleek kitchen is notably discreet thanks to taupelacquer panels that conceal the refrigerator, dishwasher, and range hood as well as a small-appliance cabinet.

atmosphere.

WORKING ORDER: The 19-foot-long kitchen island, which features an ipe-wood base topped with polished Sequoia Brown marble, does more than merely provide abundant working and serving space for caterers. It also acts as a divider between the kitchen and the living room.

SOFT SELL: Bierman emphasized the master bedroom's cocooning qualities through the lavish use of fabrics, extending the channel-quilted headboard almost to the

ceiling and then curtaining the flanking windows with sumptuous silk panels. The designer also laid down a plush carpet that matches the walls, ceiling, and upholstery to reinforce the effect.

RACING STRIPES: Stretching wall to wall and nearly reaching the ceiling, the library's lustrous red-lacquer shelves transform Westreich's hundreds of books into a graphic horizontal element that "makes a modern statement," says Bierman, putting a fresh twist on the traditional study. The room also has an adjacent bath so it can function as a guest suite.

KEEPING IT CLEAN: In many of the rooms, the designer painted moldings, doors, and window frames and sashes with the wall color he had selected. It is a visual trick that keeps the architectural interruptions to a minimum.

BATHING BEAUTY: "Every client of mine wants a towel within easy reach of the shower," Bierman says. At the Westreich-O'Keefe apartment, the master bath goes one better, offering hooks as well as inset shelves for stowing white towels and decorative objects inside the shower stall. Even though it is equipped with multiple showerheads, the nearly ten-foot-wide quartzlined shower is so spacious that the shelves don't get wet. —TIM MCKEOUGH

augmented them with complementary millwork made-to-order. "The architecture had character, and I didn't want to obliterate that," he says, adding that the new trims' traditional profiles "help mitigate the strict lines of the modern furnishings." MADE IN THE SHADE: Though he gave each room a distinctive color scheme, Bierman stuck to palettes that play well together. Earth tones warm the living room, and the adjoining library is high-gloss red (including the ceiling); the bedroom is a vivid periwinkle, and blue quartz lines the en suite bath. The tonal values are balanced, he says, "so going from room to room isn't jarring."

DOUBLE DUTY: Bierman devised a cocktail table with a hidden mechanism that raises the top to dining height when needed. Westreich eats out most evenings, the designer says, so a dedicated dining area "would have been largely dead space."

A CUSTOM FIT: The living room's pinch-pleated silk-taffeta curtains are







STARTING SMALL

By enlisting design firms to donate at least 1 percent of their time to pro bono work, the nonprofit Public Architecture shows how a little can go a long way

an Francisco architect John Peterson had already built a successful practice designing upscale homes when he had something of a career-altering epiphany. Working on plans for a large mixed-use development in the city's Glen Park neighborhood in the early 2000s got Peterson thinking more about the impact architecture could have on improving an entire community. "I became fascinated with that responsibility," he says. "It led me to ask questions about how our profession was responding to such opportunities."

Inspired by the tradition of American law firms providing pro bono services for worthy causes, Peterson founded the nonprofit organization Public Architecture in 2002, with the mission of realizing design projects for the public good and with a portion of the work being offered free of charge. After initially collaborating

primarily with like-minded acquaintances and peers, the group soon began to expand its outreach, promoting the idea of firms devoting at least 1 percent

of their time to pro bono work and helping match them with nonprofits in need of design assistance. "We wanted to shift the culture of practice in our industry," Peterson says, "and change the way nonprofits and others viewed the role of design as a tool for social change."

In 2005 Public Architecture took what has become its flagship initiative, the 1% program, to the next level, stepping up efforts to enlist architecture and design studios by launching a website, theonepercent.org, to track commitments and resulting projects. A decade later, the program is a resounding success. More than 1,300 companies have made the



From top: Lake | Flato Architects donated extensive research time in creating the rigorously eco-conscious Josey Pavilion for the Dixon Water Foundation in Texas. In partnership with the Robin Hood Foundation, Lerov Street Studio designed a library pro bono for the P.S. 31 school in Staten Island, New York.

pledge, including such industry leaders as Jaklitsch/Gardner, Kieran Timberlake, Perkins + Will, Brooks + Scarpa, and Leroy Street Studio. Each year participants now donate more than 400,000 hours combined, representing almost \$60 million in services. With more firms continuing to sign on, the figures are steadily rising, adding an average of \$500,000 in volunteered time every month.



GOOD WORKS









The commitments range from taking part in community design workshops to adding no-cost enhancements onto forfee projects to designing whole buildings. When the Dixon Water Foundation, which promotes healthy watersheds in Texas, commissioned Lake|Flato Architects to craft a center for meetings and educational events in the northern part of the state, the AD100 firm wanted to go beyond the scope of paid work and develop a truly eco-conscious structure, one that would comply with the extra-stringent Living Building Challenge standards. Opened in November and devised with the help of more than 1,400 donated hours, the Betty and Clint Josey Pavilion utilizes locally sourced materials free of contaminants, generates more energy than it uses, is passively heated and cooled, captures rainwater for toilets and irrigation, and treats its own wastewater. "The idea was to

construct a building that actually does good rather than just being less bad," says project architect Tenna Florian. This type of venture, explains Lake|Flato partner Bob Harris, "allows us to take a step back and think about what can be done at a different level for a different type of client."

Gensler, a global design powerhouse with 4,800 employees in 46 international offices, estimates it spends 3 percent of its time on pro bono services such as creating pop-up holiday shops for Goodwill and designing a school in Jacmel, Haiti, to replace one destroyed in the 2010 earthquake. Completed for \$1 million-with about \$96,000 worth of donated servicesthe school was constructed to withstand earthquakes and hurricanes and has become a model for future rebuilding. "We designed it as a community resource that includes a feeding program, a library and computer room, and a soccer field," says

Above: Other projects by firms that have signed on to Public Architecture's 1% program include (clockwise from top left) Gensler's École Nationale Jacob Martin Henriquez in Jacmel, Haiti: El Dorado's prototype house for Heartland Habitat for Humanity in Kansas City, Kansas: Studios Architecture's San Francisco headquarters of the microfinance organization Kiva; and Ruhl Walker Architects' Hawaii Wildlife Center in Kapaau.

Richard Walden, CEO of Operation USA, the nonprofit that led the project in collaboration with Honeywell's philanthropic arm. Without Gensler's pro bono contributions, he adds, "We probably wouldn't have been able to hire an architect."

"When you see people who really can't afford good design, but you're able to do it for them, it genuinely touches you," says Mark Schwamel, an architect in Gensler's Chicago office and a member of the firm's community-service committee. "In the end, there's a different level of satisfaction." publicarchitecture.org — TIM MCKEOUGH



AD360°

ABC CARPET & HOME: THE SUNCLIPSE COLLECTION

ABC Carpet & Home is where inspiration and great design live—and where the innovative, one-of-a-kind rugs from the Sunclipse collection can be found. Artisanally crafted from handspun, recycled sari silk in India, they are a perfect synthesis of luminosity, color, and design. Ancient medallions, diamonds, lotus flowers, and exotic dragons are reimagined in a kaleidoscope of spontaneous and unexpected colors.

It takes a team of four artisans nearly a year to complete a single rug—a testament to their unparalleled mastery of weaving and exquisite attention to detail. Each rug is a compelling work of art, inspired by the glorious color spectrum of the horizon and an early-morning sky. Nineteenth-century textiles are exaggerated, and transformed-familial narratives are retold in modern form. This collection is perfect for those who appreciate craftsmanship, beauty, and above all, great design.

 A Sunclipse runner with a vibrant quintet of medallions.

[2] Intricate motifs come to life through this one-of-a-kind luminous silk Sunclipse rug.

[3] Striations of color add character to the traditional design of this Sunclipse rug.

[4] An artisan renders a one-ofa-kind motif to be woven into a Sunctione rug.







KERRY JOYCE: TOWN COLLECTION

Celebrated as one of today's preeminent designers, Los Angeles-based talent Kerry Joyce has a passion for timeless design, attention to detail, and elegance without undue formality, all of which have earned him a broad array of honors on nationally esteemed best-design lists. His unique point of view seamlessly marries clean lines, comfort, and warmth with a touch of glamour. In 2011, Kerry Joyce Textiles debuted a collection of fabrics and wall coverings that mirrors the designer's refined aesthetic, combining his powerful visual perspective, inspired by traditional designs, with a modern sensibility.

For spring 2015 Joyce introduces a city-inspired textile collection aptly named Town. Celebrating urban sophistication and elegance, nine new designs and eight colorways present nuanced jewel tones and quiet metallic finishes as well as warm and sumptuous shades of blues, greens, muted oranges, and elegant neutrals, that have become iconic colors in the Kerry Joyce Textiles line. Offering a broad range of upholstery and curtain weights, Joyce has composed a glamorous collection consisting of luxurious wools, linens, alpaca, and cashmere.

[1] Cardiff in mineral.[2] Matrix in blueline.[3] Metro in peacock.

[4] Firefly in copper.



KERRY JOYCE TEXTILES



town collection

wovens, prints and wallpapers

ARIZONA ATLANTA BOSTON CANADA CRICAGO DALLAS DENVER RAWAII ROUSTOR LONDON LOS ANGELES MIAMI NEW YORK PHILADELPHIA SAN FRANCISCO SEATTLE SYDNEY WASHINGTON DO



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ESSENTIALS

MARKET REPORT

Smart products for stylish renovations

TEXT BY HADLEY KELLER PRODUCED BY PARKER BOWIE LARSON



1 The Haiku ceiling fan by Big Ass Fans circulates air in streamlined style. It's available in multiple materials and colors (polished aluminum is shown) and in 52"-, 60"-, and 84"-dia. sizes; starting at \$895. bigassfans.com, 877-244-3267

2 SieMatic's versatile Urban kitchen line is tailor-made for cosmopolitan living. Shown are the oak sideboard (far left) in matte black; cabinetry in Umbra matte lacquer with a countertop of Piatra Grey composite; and an herb-garden unit in Nero Assoluto granite. All elements can be customized in any SieMatic material and color; systems from \$40,000. siematic.us, 215-604-1350

3 The Nanz Co.'s solid-brass Studio Line hardware beckons with gutsy curves and bold facets. Pictured are a knocker, knobs, and handles in various brass finishes. Custom sizing and finishes are available; to the trade. nanz.com, 212-367-7000

4 Gaggenau's Vario 400 Series downdraft ventilation system inhales steam before it has the chance to rise. With a sleek stainless-steel frame, the vent measures

4.25" w. x 21.5" l. and is compatible with any Vario 400 series cooktop; \$1,499. gaggenau.com, 877-442-4436

5 Named for a river bordering England and Wales, the Wye bath by Drummonds is longer, wider, and shallower than a traditional bateaustyle model. The 72" l. x 30" d. x 26" h. cast-iron tub comes in numerous colors (signal-blue is shown); \$9,450. drummonds-uk.com, +44-207-376-4499







1 The Poliform Senzafine walk-in closet by Rodolfo Dordoni brings the sophisticated élan of a couture fitting room to your own home. The modular system is offered in various finishes (Cenere oak is shown, with lacquered aluminum hardware and leather inserts); price upon request. poliformusa.com, 888-765-4367

2 Brizo's Artesso Articulating kitchen faucet was inspired by the graceful silhouette of an architect's lamp. The solid-brass fixture comes in stainless-steel (pictured), chrome, nickel, and bronze finishes; \$900 as shown. brizo.com, 317-848-1812

3 Mirth Studio's new Palm Beach floor tile, featuring a hand-painted motif by artist Sally Bennett, recalls colorful 1960s interiors of the Florida enclave. Made of hardwood and sealed with poly resin, it costs \$19 per 12"-sq. tile. mirthstudio.com, 866-519-7727

4 The Activewash washing machine by Samsung boosts laundry-room efficiency with a built-in sink that raises up to allow access to the top-loading unit. As shown, in platinum, it measures 27" w. x 29.25" d. x 46" h. and costs \$1,199; a smaller version and a white finish are also available. samsung.com, 800-726-7864

5 Designed to fit any size or style of kitchen, Sub-Zero's integrated wine-storage system now comes in 18"-, 24"-, and 30"-w. versions in addition to its stalwart 27" width. The 18"-w. unit shown is \$5,595. subzero-wolf.com, 800-222-7820

6 H. Theophile's Mid-Century Modern Mixed line of brass hardware combines different metallic finishes to stunning effect. From left are the Concave knob with the Stepped Edge faceplate, the Deco recessed pull, and the Mixed Finish Wire pull. Custom finishes are available; to the trade. htheophile.com, 212-727-0074





CLOSET: COURTESY OF POLIFORM; FAUCET: COURTESY OF BRIZO; TILES: VICTOR PRADD, WASHING MACHINE: COURTESY OF SAMSUNG; WINE-STORAGE UNIT: COURTESY OF SUB-ZERO AND WOLF: HARDWARE: VICTOR PRADO



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ESSENTIALS



1 Devised in the 1950s, Carl Auböck's brass wall hooks from Stillfried Wien exude midcentury Viennese panache. Clockwise from top are models 4086 in brass polish (\$270), 4903 in nickel-plated brass (\$310), and 4982 in polished nickel-plated brass (\$260). All are available in multiple finishes. stillfried.com, 212-226-2921

2 LG Electronics' French-door refrigerator with door-in-door design reduces cold-air loss by up to 47 percent by allowing you to keep your most-accessed foods and beverages in the outer doors. Boasting an exterior of black tempered glass, it has a 34-cu.-ft. capacity and costs \$5,999. Ig.com, 800-243-0000

3 The subtle metallic finishes of Ann Sacks's Lux travertine tile collection strike a perfect note of subdued glamour. Shown in pewter, the tiles are also offered in silver or gold. The mosaic tile on the backsplash costs \$58 per sq. ft., and the tile on the bar front is \$45 per sq. ft. annsacks.com, 800-278-8453

4 Dyson's innovative Cinetic Animal bagless vacuum unites a futuristic look and heavy-duty suction. A central ball makes for easy steering, and the HEPA filtration system is certified asthma- and allergy-friendly; \$550. dyson.com, 866-693-9766

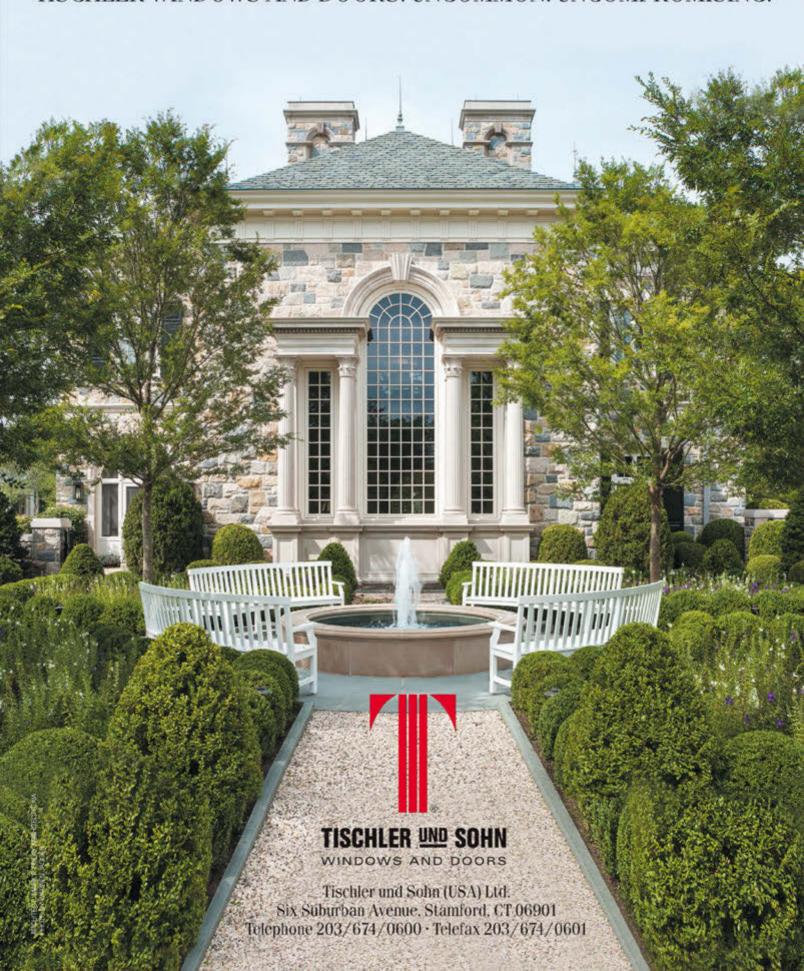
5 A nod to the crisp lines and classic palette of bespoke menswear, the Sterling Row inlaid tile collection by Walker Zanger deftly incorporates the contrasting textures of fauxwood porcelain and honed marble. Shown at far right is a 15" x 25" Argyle tile, which comes in charcoal (pictured) and linen hues; \$78 per sq. ft. walkerzanger.com, 818-252-4000

6 Set on a ringed brass base, the Modern Rock Crystal cabinet knob by **P. E. Guerin** celebrates the natural brilliance of clear quartz. Shown in polished nickel, the pull is available in various brass, copper, silver, and gold-plated finishes; \$700 as pictured. peguerin.com, 212-243-5270





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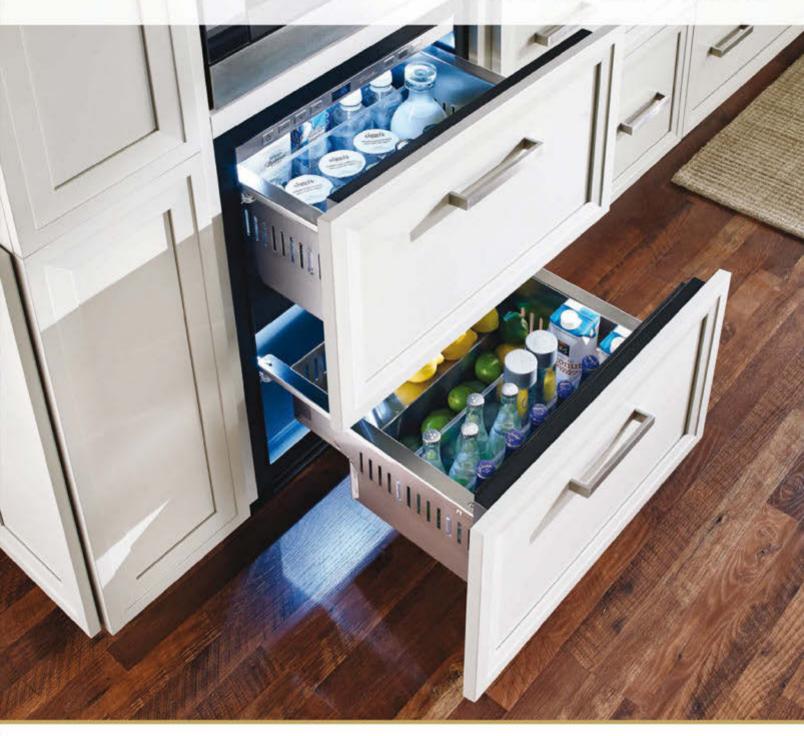
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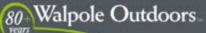
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 $\textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, oil on canvas, 8^{1/2} \times 14^{15/16} inches, estate stamp on verso \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sunset Over the Shawangunks}, \\ \textbf{Sanford Robinson Gifford (1823-1880)} \ \ \textit{Sanford Robinson Gifford (1823-1880)} \ \ \ \$



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3. GRETCHEN FUSS WORKS OF ART

Imbued with the essence of nature and influences of organic and man-made patterns, Gretchen Fuss's works showcase the juxtaposition between the mundane and the beautiful that exists all around us. The artist invites the viewer to participate in the interpretation. Shown: Heaven in Space, 68° h. x 55" w. x 2" d. AD Home Design Show, booth M60.

Visit gretchenfuss.com or call 610-888-6275

4. SYMBOL

Dynamic in both sound quality and form, the Modern Record console from Symbol defines the company's approach to audio and furniture design. In addition to its unique hi-fi consoles and media storage cabinets, Symbol offers a complete line of handcrafted furniture. Shown: Modern Record console. AD Home Design Show, booth M170.

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5. PARACHUTE

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6. MICHAEL McHALE DESIGNS

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- [1] Paris chair, shown in cerused oak with antiqued bronze nailheads.
- [2] Ceramic Series #2 lamp, shown in rouge.
- [3] Milan wing chair, shown in merisier.
- [4] Lombard coffee table, shown in cerused oak.
- [5] Sarah bench, featuring a goldleaf finish.





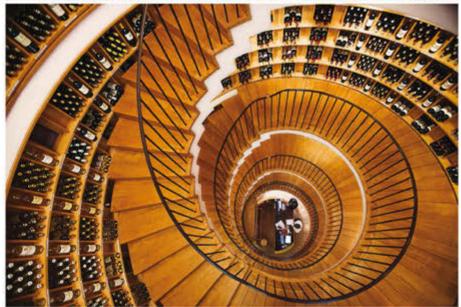
TRAVELS

C'EST MAGNIFIQUE

From gastronomic riches to architectural splendors, the fairy-tale city of Bordeaux reflects France at its finest





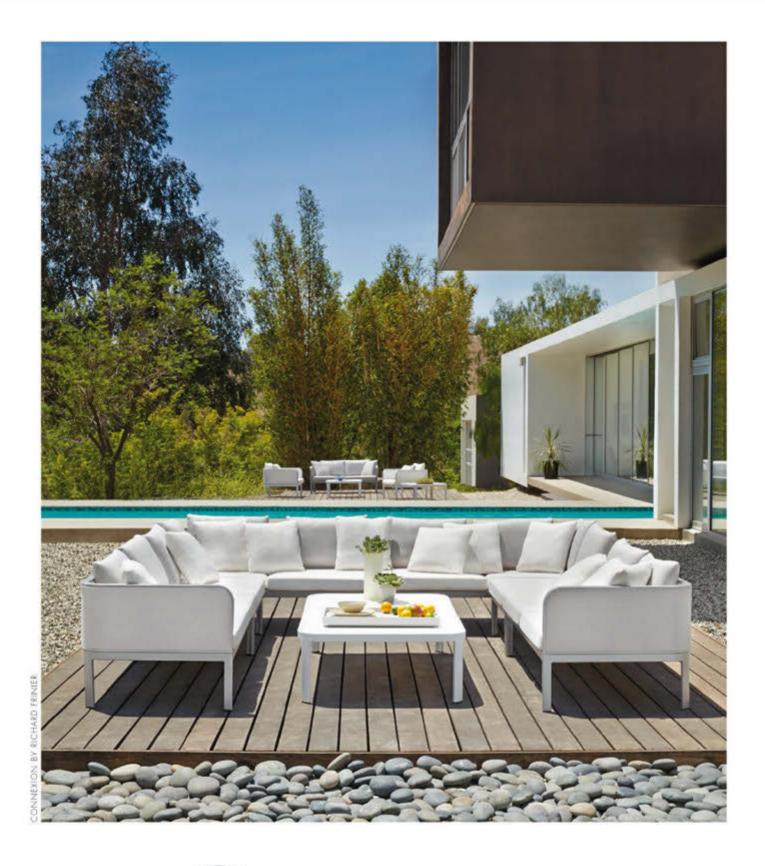


From top: A guest room at the recently opened hotel and restaurant La Grande Maison in Bordeaux, in southwestern France. A view across the city's elegant rooftops. A bottle-lined spiral staircase at one of Bordeaux's premier wine shops, L'Intendant,

et like a pearl on the wide Garonne River in southwestern France, the city of Bordeaux has always been beguiling, if a bit aloof. Novelist Victor Hugo admiringly wrote, "Take Versailles, add Antwerp, and you have Bordeaux," capturing its distinctive profile as a hybrid of ornate architectural confection and brawny cosmopolitan port. With the December 2014 opening of La Grande Maison—a six-room inn with Napoléon IIIstyle rooms and a buzzed-about restaurant by star chef Joël Robuchon-this bashful but beautiful town now finds itself in the spotlight as one of the most appealing getaways in all of Europe. The real surprise, though, is that it has remained so overlooked for so long.

"Bordeaux was a sleeping beauty," says esteemed winemaker Bernard Magrez, the owner of La Grande Maison and four Grands Crus Classés châteaux in the surrounding region, an area whose vineyards produce some of the world's most prestigious wines. In the mid-1990s the city undertook a massive 15-year renovation of its historic center, adding a tramway system and restoring its magnificent 18th-century limestone buildings, including the spectacular Place de la Bourse (the former stock exchange designed by the Louis XV architect Ange-Jacques Gabriel) and miles of elegant riverside façades. As a result of this revitalization project, in 2007 UNESCO designated the city a World Heritage Site.

"Bordeaux has an exceptional quality of life thanks to its climate and setting, but also because it has been modernized so successfully over the past 20 years," says Ariane de Rothschild, who runs the Château Clarke wine estate with her







TRAVELS









husband, Baron Benjamin de Rothschild. "It has now emerged as one of the most popular cities in France among the French."

Once known as something of a gastronomic also-ran, Bordeaux has become a seriously good place to eat and, of course, drink. The city is in the midst of a restaurant boom as it attracts talented young chefs looking to hang their own shingles. A perfect example is the stylish bistro Miles, helmed by a gifted international quartet who met at the Ferrandi cooking school in Paris. "In the past, Bordeaux didn't offer much beyond the fancy places where the wine trade entertained," says Franco-Vietnamese chef Arnaud Lahaut, a Miles cofounder. "But as the city has become younger and more cosmopolitan, the restaurant scene is quickly changing." Other new hot spots include chef Tanguy Laviale's Garopapilles, which serves sophisticated French cuisine, such as roasted Pauillac lamb and an appetizer of smoked tuna and foie gras; the lively contemporary bistro Le Chien de Pavlov (try the crab-and-makrut-lime ravioli); and

Dan, a French-inflected Cantonese restaurant run by a Franco-Chinese couple recently arrived from Hong Kong. Next up in this suddenly food-mad city? A brasserie from chef Philippe Etchebest, who garnered two Michelin stars at the Hostellerie de Plaisance in nearby Saint-Émilion.

Currently, though, the city's toughest reservation is La Grande Maison's restaurant. "I chose Bordeaux for its superb ingredients-porcini, Pauillac lamb, locally caught fish," says chef Robuchon, "and because the city now has the clientele for an ambitious gastronomic table." The pair of dining rooms, outfitted with Baccaratcrystal chandeliers and tufted velvet banquettes, has instantly become the new HQ for the wine trade. Japanese-born head chef Tomonori Danzaki, one of Robuchon's top lieutenants, has been wowing le Tout-Bordeaux with dishes like beef fillet crowned with foie gras-a modern riff on tournedos Rossini-or crab aspic garnished with crabmeat and caviar.

Since La Grande Maison offers one of the finest wine lists in France, the best way

Clockwise from top left: The Hôtel de Sèze, near the Place des Quinconces. Les Sources de Caudalie, a hotel and spa on the grounds of Château Smith Haut Lafitte, outside the city. The landmark Place de la Bourse, Indoor and outdoor dining at Garopapilles.

to enjoy a meal here is to also book one of the 18th-century limestone mansion's sumptuous guest rooms and, post-repast, stagger upstairs. Bordeaux decorator Frédérique Fournier did up the quarters with gracious furnishings by Moissonnier and floral fabrics by Braquenié and Pierre Frey. Visitors can tour the Institut Culturel Bernard Magrez across the street to see the wine impresario's impressive collection of modern art and photography; the recently renovated Musée des Beaux-Arts de Bordeaux, with canvases by Delacroix, Matisse, Braque, and Picasso, among others, is a gem, too.

Still, La Grande Maison isn't the only first-rate hotel in town. Another lovely new option is the Hôtel de Sèze, a 55-room property in an 18th-century building that tweaks bourgeois Bordelais taste by employing jewel tones and bold fabrics.



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The many storied wine châteaux just outside the city, meanwhile, merit a day trip or even an overnight stay. One of the strongest draws, a 20-minute drive from town and set on the estate of Château Smith Haut Lafitte, is Les Sources de Caudalie, a stylish hotel with a Michelin-starred restaurant and a spa featuring Caudalie's grape-derived products. The hotel is a family affair: It's operated by Alice and Jérôme Tourbier, the daughter and son-in-law of the estate's owners, Florence and Daniel Cathiard (Alice's sister, Mathilde Thomas, is the founder of the Caudalie brand). The Tourbiers have just added 12 new suites, appointed in a rustic-chic style inspired by fishermen's huts at nearby Cap Ferret, as well as an indoor pool and a wine bar serving the estate's top vintages. "It's sort of surprising, but wine bars are pretty new here," says Jérôme, "even though drinking by the glass is a great way to discover the region's superb wines."

Of course, wine remains one of Bordeaux's biggest attractions, and fortunately some excellent wine bars have set up shop

in the city as well. Among the best are Le Wine Bar, Aux Quatre Coins du Vin, L'Oenolimit, and Wine More Time, all pouring remarkable vintages by the glass. To pick up a special bottle, head to L'Intendant, an outstanding shop with a friendly staff who can recommend finds worth hauling home. And for visitors seeking old treasures that don't come in liquid form, the semiannual Brocante des Quinconces antiques fair is one of France's finest provincial antiques markets, next taking place in late April.

The new vintage of Bordeaux will be even easier to savor in coming years. The dramatically designed Cité des Civilisations du Vin, a multimedia exposition center devoted to the history, geography, and art of wine, opens in 2016, and the following year, a new high-speed TGV train line will reduce the travel time between Paris and Bordeaux from three hours to two. Right now, though, the city is in one of those delectable sweet spots, where it's utterly compelling but the crowds haven't descended-yet. -ALEXANDER LOBRANO

BORDEAUX DETAILS

CULTURAL SITES

Institut Culturel Bernard Magrez

16 rue de Tivoli; +33-5-56-81-72-77; institut-bernard-magrez.com.

Musée des Beaux-Arts de Bordeaux 20 cours d'Albret; +33-5-56-10-20-56; musba-bordeaux.fr.

SHOPS

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Aux Quatre Coins du Vin

8 rue de la Devise: +33-5-57-34-37-29: aux4coinsduvin.com.

Le Chien de Pavlov

45-47 rue de la Devise: +33-5-56-48-26-71; lechiendepavlov.com.

6 rue du Cancera; +33-5-40-05-76-91; danbordeaux com

Garopapilles

62 rue de l'Abbé de l'Epée; +33-9-72-45-55-36; garopapilles.com.

33 rue du Cancera; +33-5-56-81-18-24: restaurantmiles com

L'Oenolimit

2 rue des Avres: +33-5-57-88-34-19.

Le Wine Bar

19 rue des Bahutiers; +33-6-76-00-50-54; lewinebar-bordeaux.com.

Wine More Time

8 rue Saint-James; +33-5-56-52-85-61; winemoretime.blogspot.com.

HOTELS

La Grande Maison

10 rue Labottière; +33-5-35-38-16-16; rooms from \$505/night; lagrandemaison-bordeaux.com.

Hôtel de Sèze

23 allée de Tourny; +33-5-56-14-16-16: rooms from \$175/night: hotel-de-seze.com.

Les Sources de Caudalie

chemin de Smith Haut Lafitte, Martillac; +33-5-57-83-83; rooms from \$315/night; sources-caudalie.com.

Clockwise from top left: The Institut Culturel Bernard Magrez, featuring its namesake wine magnate's personal art and photography collection. Magrez (left) and chef Joël Robuchon, the masterminds behind La Grande Maison. Sidewalk seating at Le Wine Bar.



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Austin, Texas

4 BEDROOMS 4 BATHS 2 HALF BATHS 6,100 SQ. FT. \$6 MILLION PEDIGREE: A dynamic study in copper, stone, and glass, the Soaring Wings house was created in 2007 by architect Winn Wittman and

so named for the sweeping roofs that crown the hillside stunner. It is composed of two distinct volumes (one for private chambers, the other for common spaces) that are joined by a two-story glass-enclosed bridge.

PROPERTY VALUES:

The one-and-a-half-acre parcel includes a saltwater pool and a rock garden.

TALKING POINT: Look for the dwelling in Austin-based filmmaker Terrence Malick's as-yet-untitled upcoming movie starring Ryan Gosling and Natalie Portman.

CONTACT: Austin Portfolio Real Estate, 512-633-5154

Phuket, Thailand

PEDIGREE: Designers Philippe Starck and Jean-Michel Gathy teamed up in the early 2000s to conceive this serene four-story retreat, set on the Cape Yamu peninsula, overlooking Phang Nga Bay. Local vernacular architecture inspired the sprawling edifice's peaked roof and wood-framed sliding window walls, which provide expansive sea views while blurring the line between indoor and outdoor living areas.

PROPERTY VALUES: A spa, gym, putting green, and 79-foot-long infinity pool are among the amenities on the three-acre plot.

TALKING POINT: The home is just a quick boat ride away from the

area's snorkeling and diving hot spots. **CONTACT:** Awesome Villas, +66-81-787-4004







9 BATHS 18,600 SQ. FT. \$3 MILLION

Ledbury, England

PEDIGREE: Tucked amid idyllic woodlands in Herefordshire county, this Greek Revival

residence was built in 1817 by architect Sir Robert Smirke, a leading champion of the neoclassical style. Porticos made of stone quarried on-site grace the front and side façades, behind which lie airy rooms full of period charm.

PROPERTY VALUES: The 48-acre estate encompasses formal gardens and a pool as well as a stable and other outbuildings; there is also the option to purchase an additional 158 acres.

TALKING POINT: History buffs may recognize Smirke as the main designer of the British Museum.

CONTACT: Knight Frank, +44-20-7861-1440



Marge Carson







Cernobbio, Italy

3 BEDROOMS 3 BATHS 2,800 SQ. FT. \$5.1 MILLION

PEDIGREE: Revel in la dolce vita at this circa-1900 villa, situated in a scenic hillside village on Lake Como. A meticulous 2004 renovation returned the house to its turn-of-the-century glory, restoring such flourishes as egg-

and-dart molding, built-in bookshelves, and an eye-catching spiral staircase. An air of old-world romance similarly defines the structure's exterior—embellished with green shutters and rustic pediments. Several balconies and terraces provide perfect vantage points from which to enjoy views of the bustling waterfront.

PROPERTY VALUES: Sculptural privet hedges and a rose arbor add formal touches to the verdant half-acre grounds, which feature a guesthouse plus a pool with an adjacent lounge pavilion that contains a kitchen, dining area, and bath.

TALKING POINT: Though Lake Como is best known as a summer playground for the likes of George Clooney and Sir Richard Branson, this home invites year-round entertaining in its striking solarium.

CONTACT: Lake Como Sotheby's International Realty, +39-031-538-8888

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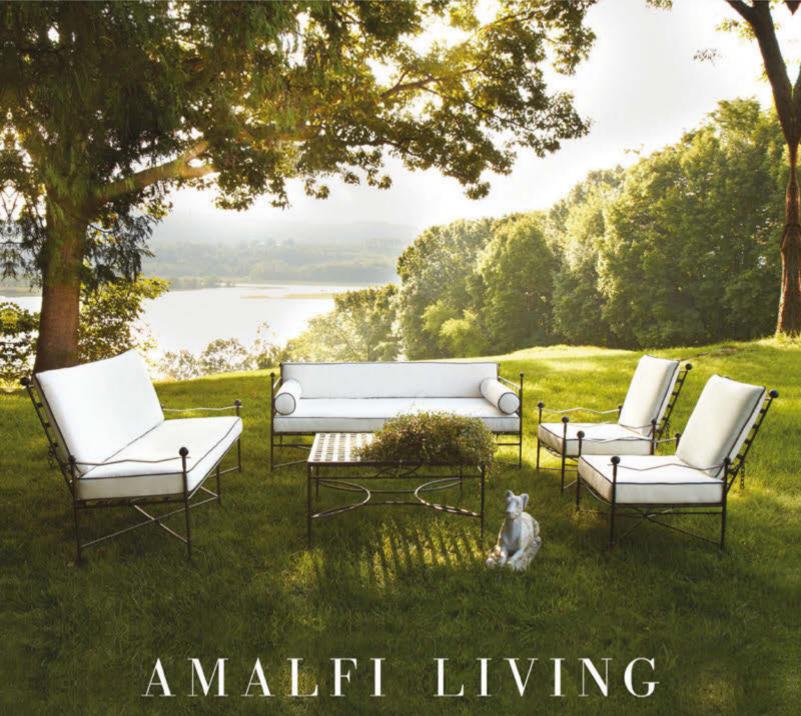


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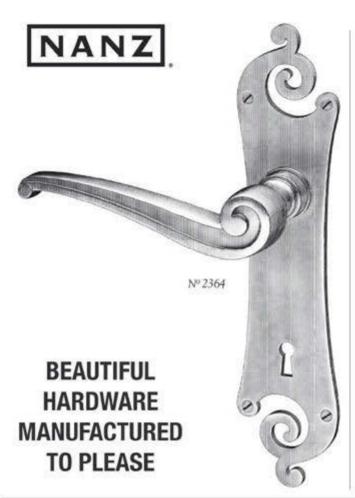


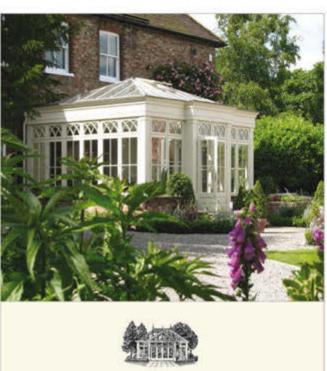






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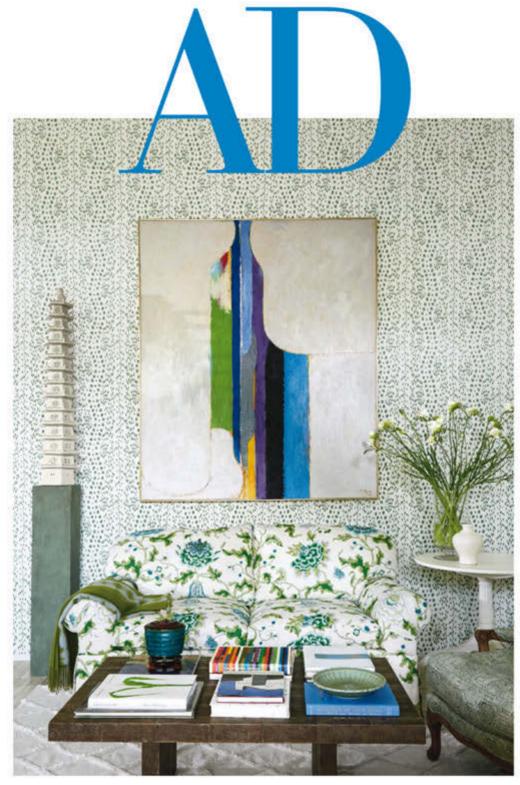




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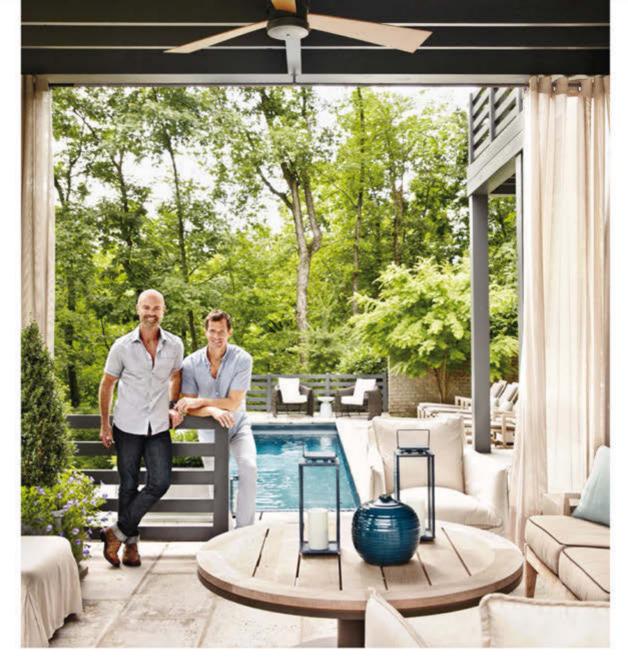


Pattern language: Multiple motifs complement abstract art in designer Michael S. Smith's desert getaway.

APRIL







AT THE BEGINNING, THERE WAS A RUIN.

Make that the barest evidence of a ruin—a weedy foundation of scorched concrete blocks at the top of a dauntingly steep Tennessee hill. The house that once occupied the nearly two-acre site had burned to the ground after a lightning strike, and the owners never rebuilt. But the property's undeniable allure remained: breeze-ruffled stands of cedars, oaks, and shagbark hickories; the Oz-like spires of Nashville's skyline sparkling several miles to the north; and, on the horizon, the mysteriously befogged slopes of the Great Smoky Mountains.

"It really is purple mountain majesty," says Ray Booth, a principal at McAlpine Booth & Ferrier Interiors. Several years ago the designer was standing on that elevated acreage, wondering if it was the perfect place—and the right moment—to construct a house. At the time, Booth and his partner, John Shea, a

television executive, were jetting between apartments in Nashville and Manhattan (McAlpine Booth & Ferrier has offices in both cities, plus Atlanta), but the designer had been daydreaming about having a true home base as well as a project that would be a professional challenge. As he explains, "I was feeling that in a few years I would want to find a hilltop and start realizing myself more architecturally." Then Booth got a call from a real-estate-agent friend saying she'd found his hilltop, a bit earlier than he'd planned. The catch? He had to see it that weekend and commit to it on the spot.

Shea was back in New York, so Booth called him from the site. He says Shea asked him, "Do you think you can build something wonderful there?" Nervously the designer answered that he believed he could. Though he graduated from Auburn University's architecture school in his native Alabama, Booth had never created a house from the ground up. Recounts Shea,







"I knew what Ray was capable of—he just needed me to pull the trigger. So I told him, 'Okay, we'll buy it.'"

Today that ghostly foundation—"Reusing it saved us a great deal of money," the designer admits—supports a spatially inventive three-story residence that recalls the work of Frank Lloyd Wright, Purcell & Elmslie, and their Prairie School brethren, though stretched high instead of wide. Guest accommodations are on the lowest level, a lofty L-shaped living/dining/cooking area anchors the main floor, and the two-bath master suite takes up the top. The entire foundation was used, and brilliantly so: The 5,150-square-foot home occupies about half of the original footprint, while the remainder has been paved with dining, lounging, and pool terraces, both covered and open to the sky.

Blending Shea's love of midcentury modernism with Booth's appreciation for traditional materials, the hipped-roof dwelling incorporates as much gleaming glass as it does robust brick and wood. "It's like a lantern," the designer says, adding that on hot days warm air is sucked up through the chimney when the windows are open, a cooling system partly inspired by the attic fan he recalled from his grandparents' house. The predominantly brick front features a large expanse of glass that acts as a beacon at night. The opposite side is



nearly all glass, framing endless views of Nashville and the Smokies foregrounded by rustling treetops. That sylvan vista also fed Booth's decor.

"When I'm working on a house, I always study the landscape outside it," the designer says, noting that a sense of place is a key goal of McAlpine Booth & Ferrier and its sister firm, McAlpine Tankersley Architecture, based in Montgomery, Alabama. "On our hill you are almost in reach of the clouds, so white and silver had to play a role in the palette. Then you see the mountains' beautiful, hazy, atmospheric purple-blue. Done! I didn't have to look at much else for inspiration."

Helping to link the house to its setting, Booth sheathed the exterior in sandy-hued brick and barkgray siding, sympathetic materials that make the

From top: In the kitchen, Roman Thomas pendant lights are installed above the Ray Booth–designed island, Ann Sacks tile was used for the backsplash, the sink fittings are by Kohler, and the stools are by BDDW; a painting by Louise Crandell surmounts the bar cabinet, at left, which was devised by Booth and is clad in an Edelman leather. The working pantry, lined with open shelves for tableware, has a Kohler sink and fittings. Opposite, from top: A Lindsey Adelman Studio chandelier floats in the dining area; the curtains are of a Kravet linen, and the carpet is by Patterson Flynn Martin. Terraces frame the main and lower levels of the house.













Clockwise from top left: Roust and Auvie share a chair in the evening room, a space often used at cocktail hour: the curtains are of a Kravet linen, the sofa and ottoman are by B&B Italia, the tray is by Aero, and the rug is by Mansour Modern. A Ray Booth-designed bed centers a guest room appointed with an Isamu Noguchi light sculpture and a Tufenkian carpet. Another guest room features a Groundworks wallpaper from Lee Jofa and a custom-made bed. A quest bath is outfitted with BDDW mirrors and a wardrobe by Booth.

building appear as if it had simply sprouted from the ground. Those earthy tones are echoed indoors, where they're lightened by-cue clouds and that mountain mist—soft whites and cool shots of lilac, plum, chalcedony-blue, and the like in everything from the living area's wasp-waisted ceramic garden seat to a Louise Crandell painting in the kitchen. Even the couple's blue-eyed seal-point Siamese cats, Auvie and Roust, blend right in.

"I'm naturally attracted to tranquil palettes," Booth notes. "Occasionally a client wants to be a bit wild, and we do our best to accommodate, but for me a little punch goes a long way." Hence the upholsteries-tending toward supple leather and crisp linen-that clad the furniture, much of which was transferred from the couple's recently redecorated Manhattan apartment. "It's nice to have your favorite things in a new place," the designer observes. "I love that continuity."

That said, the men, who wed last September, report that their new Tennessee home has changed them in unexpected ways. Previously known for being fairly quiet and not particularly social, Booth and Shea have discovered that, since moving into the house, they actually like being hosts. "It has really fostered a new way of living," Booth says. Friends, family, and colleagues now drop by (as does the occasional bold stranger, stopping to admire the dwelling's curb appeal and then knocking on the door to say so), and pals from New York and Los Angeles often fly in for weekends, feasting on Shea's culinary specialty: roast chicken breast with goat cheese and fresh basil tucked under the skin. "I'm much calmer here, because it's a house that invites you to relax," says Shea, who plans to spend much more time in Tennessee. Often he can be found pecking away on his laptop and taking conference calls in what just might be one of the best home offices anywhere: a covered terrace where linen curtains waft and a nearby pool beckons when the temperature rises.

"Getting John down here permanently was part of my evil plan," Booth jokes. His spouse adds with a grin, "And he likes to think it worked! But the house really does feel right for what we should be doing at this point in our lives-it was the next logical step. So just whose evil plan was it?"

"ON OUR HILL YOU ARE ALMOST IN REACH OF THE CLOUDS," RAY BOOTH SAYS, "SO WHITE AND SILVER HAD TO PLAY A ROLE IN THE PALETTE."











Clockwise from top left: Hunter Douglas blinds shield a window in the master suite's dressing room; the ceiling pendant and the Thomas O'Brien-designed lamps are from Circa Lighting. A Great Plains sheer fabric curtains the master bath, where a side table by Eero Saarinen for Knoll stands alongside the Duravit tub. Chaise longues cushioned with a Sunbrella fabric are positioned next to the pool. Mounted above the master suite's fireplace are a work by Eric Blum and an Alison Berger sconce for Holly Hunt; the bed is upholstered in a Jim Thompson fabric, the Paola Lenti circular ottoman is from DDC, and the carpet is by Tufenkian.

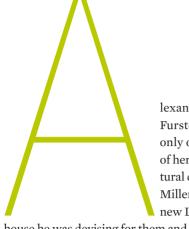


Above: Dax Miller of Dax Design conceived this striking Los Angeles residence to share with his fiancée, acrylic-furniture impresario Alexandra von Furstenberg, and her two children; distinguishing the forecourt is a spherical chrome fountain that he devised. Right: The couple in the living area, where a Minotti sofa is grouped with an Alexandra von Furstenberg cocktail table and a vintage Milo Baughman chair; the fireplace surround is Caesarstone. For details see Sources.

DESIGN DUO ALEXANDRA VON FURSTENBERG AND DAX MILLER COLLABORATE ON A GLAMOROUS LOS ANGELES HOME THAT REFLECTS BOTH HIS ARCHITECTURAL RIGOR AND HER PLAYFUL SOPHISTICATION

TEXT BY MAYER RUS PHOTOGRAPHY BY DOUGLAS FRIEDMAN PRODUCED BY CARLOS MOTA





lexandra von
Furstenberg made
only one request
of her fiancé, architectural designer Dax
Miller, regarding the
new Los Angeles

house he was devising for them and her two teenage children: She wanted it to have a classic H-shaped layout. "There's something very balanced and efficient about it—everyone gets their own space but remains connected," she says. "It feels like arms that wrap around you."

Von Furstenberg and Miller are big on balance. Introduced by mutual friends in 2008 and engaged three years later, the dashing couple speak about their relationship in the same terms they use to discuss the principles that guided the design of their home: harmony, stability, serenity. The ambience they've managed to conjure in the house—a meditative calm with touches of upbeat whimsy—rests on a carefully calibrated equilibrium.

Their shared passion for architecture, art, and film comes as no surprise given that their professional lives converge in the arena of design. After a decade in the New York fashion world, notably as the creative director of DVF (the company founded by her former mother-in-law, Diane), Von Furstenberg moved to L.A. and launched her own namesake brand, specializing in acrylic furniture and home accessories with a decidedly chic edge. Miller, a native Angeleno, is the founder of Dax Design and the mastermind behind a diverse portfolio of residential and commercial projects, ranging from the Hollywood nightclub Les Deux to his fiancée's own L.A. showroom.

"I envisioned the house as a fusion of our sensibilities," Miller says. "But it's more than just aesthetics. This is a home for our family, a place we want to pass on to the children." Miller describes the residence as a "deconstructed classic American house," with slate-tiled pitched roofs crowning modernist volumes painted white inside and out. "It feels familiar and intimate, but the spirit is unmistakably current."

The drama of the home's expansive, sunlit interiors unfolds just past the front doors, in the conjoined living/dining room that occupies the heart of the 18,000-square-foot, five-bedroom structure. Matching fireplaces face off across the double-height space—the one in the dining area surmounted by a hypnotic Gary Lang painting, 12 feet in diameter, and the other, in the living area, framed by a shallow niche that gives the hearth more presence within the purposely unadorned wall. Monumental glass doors pivot open to the lush rear courtyard and striking swimming pool beyond, inviting the vaunted indoor-outdoor lifestyle that remains Southern California's greatest allure.

Not to ignore the pleasures of the home's decora mix of modern classics, contemporary designs, and vintage finds, with a particular emphasis on the work of Milo Baughman. "I absolutely didn't want it to feel as if you were walking into my shop," Von Furstenberg says. Still, her finesse with acrylic is well represented by, among other vibrant pieces, the living area's sapphire-blue cocktail table, the bright yellow bookcases that sparkle in her office, and the neon-red console standing in the second-story vestibule of the children's wing. The couple amped up the glamour factor even more in the library, which is lined with black-lacquer shelving backed in gold leaf. Meanwhile, Von Furstenberg's closet-a fantasy of white leather, gleaming glass, and polished chrome-rivals the most elegant boutiques in cosseted luxury. "Dax's attention to detail is extraordinary," she says. "He knew all our needs, and he interpreted them in ways that honestly went beyond any of my expectations."

Other jaunty flourishes include the David Hicks-inspired carpet that runs along the twin staircases, the Takashi Murakami pillows in the children's quarters, and the powder-room vanities that look as if they were carved from massive blocks of amethyst but are in fact crafted of Caesarstone. In the kitchen, two 1970s "Duty Free" signs from a Hong Kong airport nod to Von Furstenberg's childhood in Asia, where her father, Robert Miller (no relation to Dax), cofounded the duty-free business empire DFS.

To temper the interiors' Pop Art sheen and the coolness of the white walls, Von Furstenberg and

Opposite: A painting by Gary Lang radiates above the dining area, which is furnished with a bespoke table by Hudson Furniture and a suite of Dax Design chairs.





Above: The circular stainless-steel detail on the front doors plays off the right angles that prevail in the double-height living/dining room. Right: Miller designed black-lacquer bookshelves backed in gold leaf for the library, where twin Milo Baughman love seats mingle with an Alexandra von Furstenberg cocktail table and Ralph Lauren Home lounge chairs; the photograph of rapper Lil' Kim is by David LaChapelle, the circular side table, also by Ralph Lauren Home, is personalized with an Alexandra von Furstenberg pink acrylic top, and the carpet is by Kelly Wearstler for the Rug Company.





Clockwise from above: Von Furstenberg created the acrylic desk, side table, and (in collaboration with Dax Design) shelving for her office, which is also outfitted with two Milo Baughman lounge chairs, an Eames desk chair by Herman Miller, a Dax Design cabinet, and a Philippe Starck floor lamp by Flos; the large photograph is by Kim Keever, and the easel displays an issue of Interview magazine signed by Andy Warhol to Von Furstenberg. The master suite is animated by a Ryan McGinness painting and a stainless-steel low table by Arik Levy. A vestibule in the children's wing features a Ron Arad rocking chair and an Alexandra von Furstenberg acrylic console.







Above: Von Furstenberg looks on as Miller takes a dip in the terrazzo-lined swimming pool; the lounge chairs are by Summit Furniture.

Miller installed oak floors in a pale driftwoodlike finish throughout the home. Offsetting the angularity of the architecture are occasional sensuous curves. The forecourt, for instance, is centered on a spherical, mirror-finished-chrome fountain, and the front doors are inscribed with a circle rendered in polished stainless steel. And then there are the lyrical arabesques of the custom-made Balinese wood screens that grace the meditation room adjacent to the master suite.

"It all goes back to the idea of balance," Miller says. "The house has some fanciful moments, but they never overwhelm the pervasive sense of tranquillity. This is ultimately a very peaceful place."

The construction of the home lasted three and a half years, roughly the same amount of time Miller and Von Furstenberg have been engaged. Now that their dream dwelling is complete, one naturally wonders when wedding bells will chime. To that question the contented couple will only answer, "Soon."



Right, from top: Hans J. Wegner chairs by Carl Hansen & Son from Design Within Reach surround a Rimadesio table in the combined family room and kitchen, which has Bulthaup cabinetry and a circular ceiling light by Sattler; the wall ovens are by Miele, the cooktop is by Wolf, and the Sub-Zero refrigerators are clad in wood panels. The room's counters are Caesarstone, and the barstools are by Alexandra von Furstenberg.

"It all goes back to the idea of balance,"
Dax Miller says. "The house has some fanciful moments, but they never overwhelm the pervasive sense of tranquillity.
This is ultimately a very peaceful place."







Clockwise from above: Anchoring the master suite is a custom-made bed dressed in Deborah Sharpe Linens bedding; the framed print is by Susan O'Malley. Opposite, from top: Von Furstenberg's closet features lacquer cabinetry accented with glass, white leather, and chrome; the Milo Baughman chair is upholstered in a Romo velvet. In the master bath, Caesarstone-top vanities flank the shower; the sinks and the tub by MTI Baths have Graff fittings.











My family must have been very, very good in 2013. Unwrapping presents on a cold Christmas morning in Manhattan, my children found a tiny package without a card; inside was a key.

What it opened was a mystery. After an hour of trying to solve the riddle, my husband, Pavlos Papageorgiou, casually observed that the key resembled the one to our front door. Our young children-twin sons Michael and Markos and daughter Kiki-and I, all still clad in our pajamas, ambled into the elevator hall and tried every lock. Nothing opened. Drat.

Pavlos then pointed out that—as a consequence of our having, a few years earlier, merged our original small prewar apartment with another-we had access to a second elevator hall. Once again the children and I tried the key in all available locks. At the last one, the tumblers turned and the door opened, revealing Santa's present: a little flat replete with red bows on the walls. Combined with ours and reordered, it could create a home we could live in forever, like the apartment my late father, decorator

Mark Hampton, and my mother, Duane, purchased the year I was born and where she still lives. The gift-wrapped square footage also came with an unexpected backstory: Turns out Michael had asked Santa for more space after watching Miracle on 34th Street. So, thank you, Santa. Thank you, Michael. And thank you, 20th Century Fox!

Planning one's foreseeably permanent home gives one a license, perhaps even a mandate, to live only with what you really, truly love. For me that means classical details. Architectural fragments à la Sir John Soane. Grand Tour souvenirs. Landscape paintings by Julian Barrow, prints by Giovanni Battista Piranesi and Hector d'Espouy, and photographs by Massimo Listri. Tiger-striped silk velvet and antelope-spot carpeting. Irish matting. Marble mantels. Louis XIV and XVI furniture, real or not. And Regency, Empire, and Napoléon III antiques.

Since I also love—and want to live happily with—my family, I had to consider their desires, too, a least a little bit. Pavlos asked for maps, a green dining room (who knows why), a Toto toilet in his bath (I am personally a devotee of Gerber's flushometer), and a range hood that vents outside rather than recirculates. The New York City Department of Buildings had different ideas about the hood, but I managed the other





From top: A detail of the Parthenon's frieze, painted by Hampton, hangs above the living room's custom-made sofa, which is covered in a Kravet fabric; the klismos chair is by Alexa Hampton for Hickory Chair, Louis XVI chairs flank the mantel (designed by Hampton for Chesney's), and the Irish matting is by Crosby Street Studios. In the family room, a wall painted a Farrow & Ball blue hosts images of architectural elements, framed by J.Pocker, and a Massimo Listri photograph; the rug is by Stark. Opposite, from left: Hampton stands in the living room beside false-bookcase doorswith spines by the Dummy Book Co.—that open to the dining room. Plaster medallions of Roman emperors are mounted on the wall to one side, and the wainscot is papered with digitally printed patterns devised by Hampton and artist Chuck Fischer.

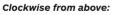


three, and the last time I checked, that would still earn me a passing grade. Kiki wanted a green bedroom, which was no problem, and the boys said they'd like to be international soccer stars-sorry, not my department.

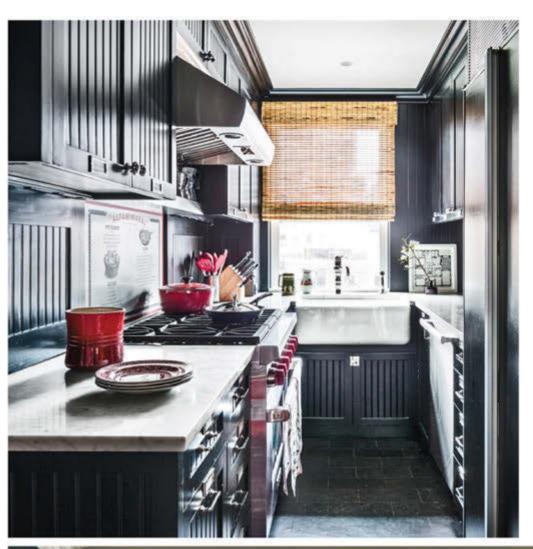
Stringing together the three apartments would necessitate undoing a lot of the previous renovation. There were nights when I couldn't sleep for thinking about it, so I would sketch various scenarios until I finally retreated to bed. Deciding on the perfect scheme was like wiggling a loose tooth over and over until it finally pops out. Our former master bedroom is now the dining room. My gorgeous oak walk-in closet turned out to be the perfect spot for a beautiful, albeit tiny, guest room. As for the three small original kitchens, I turned them into an apartment dweller's dream trifecta: a laundry room, a bar, and an eat-in kitchen.

For a decade our walls had been mostly off-whites, thanks to the timidity of my youth, so choosing colors was a challenge. Once Pavlos asked for a green dining room, I didn't feel right having just one colorful space, so I summoned the boldness within me, an exciting but daunting proposition. As it shook out, I ultimately embraced dark green (dining room), blue (family room and guest room), avocado-green (Kiki's room), and black (kitchen). For relief, the halls are painted beige, and the living room and master bedroom are taupe. But how to visually relate the newly chromatic spaces, especially the ones that could be seen through openings or connecting doors? Working with the Gracie wallpaper studio, I customized a silvery scenic for the entrance hall, adding tones pulled from the other rooms so it serves as a hint of things to come.





The entrance hall is lined in a Gracie wallpaper; the blueglass photophores are by John Rosselli & Assoc., and the Empire-style chairs are from Newel. In the kitchen, cabinetry by S. Donadic is painted a Benjamin Moore black; the hood and range are by Wolf, the refrigerator is by Sub-Zero, and the sink and its fittings are by Rohl. Picture lights by Alexa Hampton from Circa Lighting crown bookcases in the dining room; the side chairs are upholstered in a Lisa Fine Textiles print, the armchair is in a de Le Cuona paisley, and the French sideboard is from Lee Calicchio.







Above: Painted a Benjamin Moore blue, the guest room features a Louis XVI daybed upholstered in a Les Indiennes fabric. **Below:** In daughter Kiki's room, a Massimo Listri photograph overlooks an Anthony Lawrence-Belfair bed clad in a Colefax and Fowler plaid; the table is by Alexa Hampton for Hickory Chair, and the carpet is by Stark.





To tighten the relationship between the living room and adjacent dining room—they are joined by double doors brilliantly disguised, I am not too modest to report, as bookcases—I worked with artist Chuck Fischer to adapt Mudejar tile designs into two variations that we digitally printed onto canvas and applied to the rooms' wainscots.

Observing the renovation's effect on my family has been as fascinating as the nuts and bolts of the project. The dining room is Hampton-Papageorgiou central: It's where we eat and entertain, but I also like to work at the table



and even get my hair styled there occasionally (my bath may be perfect, but it's minuscule). Pavlos loves the entrance hall, delighting in its role as a designated stage for the mail, the Christmas tree, and suitcases being packed. Markos walked into the living room once, pronounced it "most successful," and then walked out. Kiki's queen-size bed thrills her. As for Michael, he is proud of every square inch of the place, feeling that he is the author of it all. Which, in a way, he is. But I've written a letter to Santa, just in case, letting him know that no more keys will be necessary.

"For a decade our walls had been mostly off-whites, thanks to the timidity of my youth, so choosing colors was a challenge."

SAVING GRACE



ONCE DILAPIDATED, NOW SENSATIONAL, AN ECCENTRIC 1970S HOUSE IN THE CALIFORNIA DESERT HAS BECOME A BELOVED HAVEN FOR DESIGNER MICHAEL S. SMITH AND DIPLOMAT JAMES COSTOS

TEXT BY MATT TYRNAUER PHOTOGRAPHY BY ROGER DAVIES PRODUCED BY ANITA SARSIDI







Left: Ambassador Costos (standing) and Smith at the residence's entrance; landscape design firm Mia Lehrer + Assoc. revamped the grounds, including the forecourt behind them. Above: The house, named Ichpa Mayapan, features Mayan-inspired embellishments on many of its exterior surfaces; hanging at the entrance is a lantern by Julian Chichester.



ayan-themed architecture in Southern California is typically associated with Frank Lloyd Wright's astonishing 1920s textile-block structures, among them his Hollyhock and Ennis houses, both distinguished Los Angeles landmarks. But in the early '70s, architect Howard Lapham, an admirer of

Wright's, created his own impressive take on Mayan Revival style, high on a desert hilltop near Palm Springs. Called Ichpa Mayapan ("exclusive estate"), Lapham's 11,000-square-foot glass-and-stucco fantasia features a hand-carved Mayan calendar in its entrance court, a façade richly embellished with stylized Mesoamerican motifs, and a keystone-shaped pool presided over by a colossal Mayan-inspired stone figure. The property, located within the Thunderbird Heights community in Rancho Mirage, offers commanding views of the improbably emerald valley floor and its many

golf courses, as well as of Sunnylands, the former Leonore and Walter Annenberg estate designed in the '60s by A. Quincy Jones at the junction of Frank Sinatra and Bob Hope drives.

A few years ago, when L.A.-based designer Michael S. Smith was working on a new visitors' center for Sunnylands (now a museum and unofficial western Camp David), he found himself captivated by Ichpa Mayapan. "I was constantly looking at this house up on the mountain, the highest-elevation home in Rancho Mirage," says Smith, who notes a kinship between Sunnylands and Ichpa Mayapan in their "clean lines, broad roofs, and green lawns-a great refinement and opulence in the middle of this harsh wilderness."

Ultimately Smith and his partner, James Costos, the U.S. ambassador to Spain and Andorra, decided to buy Ichpa Mayapan as a weekend retreat. Over the past two years they have meticulously restored its exterior, while Smith has thoroughly reimagined the dilapidated interiors based on a "movie in my head," as he puts it. "I became fascinated by the era that the house embodies," he says.





Left: In the dining room. a Jean de Merry light fixture shimmers above a vintage table ringed with shearling-clad chairs by Jasper; the curtains are of a fabric from Michael S. Smith's Templeton line, and the Smith-designed rug was made by J. D. Staron. Opposite, from top: An expanse of silvered mica panels over the fireplace offsets the living room's travertine walls and floor: the table and chairs at left are vintage Jansen designs. the daybed is 1960s, the sculpture on the landing is by Rod Kagan, and the carpet is a Smith design by J. D. Staron. The couple's Bedlington terrier, Lily, relaxes next to a seating area with Jasper club chairs and Lawson-Fenning cocktail tables: in the background, a banquette covered in a Brunschwig & Fils fabric is joined by a trio of vintage Milo Baughman lounge chairs.

"It reflects a certain type of Hollywood glamour from the lotuseating period of the late '60s and early '70s, not the more vaunted and thoroughly enshrined Hollywood of the '50s."

The home's original owner was a socialite named Maxine Cook—"a scratch golfer and very prominent on the Thunderbird Country Club links," Smith notes—whose neighbors included Bing Crosby and Betty and Gerald Ford. "I like to imagine her as a woman who had a closet full of Pauline Trigère dresses and spent the afternoon on the golf course," the designer says. "For me this house is that idea of Southern California as a very sophisticated place."

There was an aesthetic shift in that era, when the wives of Reagan's Kitchen Cabinet broke free of their Spanish Colonials and had the celebrated decorator William Haines running wild for them in contemporary houses in Bel Air and Beverly Hills as well as vacation homes in the desert. "I kept thinking that this could be the house of someone like Lee Grant's character in Shampoo," Smith remarks, "obsessively getting her hair done and driving a white Bentley."

The reality of Cook's residence, as Smith learned when he found photographs of it in an old issue of Palm Springs Life magazine, was

not quite all that. "It was chic but not really the movie I wanted to see," he explains. For starters, she had had every room outfitted with wall-to-wall carpeting, which Smith promptly pulled up and replaced with acres of travertine. The variegated stone now runs throughout the single-story dwelling, its colors ranging from pale lapis to olive, khaki, and off-white.

Those hues, in turn, dictated many of Smith's choices for the decor. Take the sunken living room, carefully graded in ecru, beige, and caramel tones that pick up on the palette of the majestic desert landscape visible through a vast window wall. The furnishings include vintage standouts—a '70s brass table and chairs designed by Jansen, a '60s Adrian Pearsall daybedblended with contemporary pieces from Smith's own Jasper line. Everything rests atop a graphic striped rug that he had custom made for the space.

The living room, where Smith and the ambassador often entertain guests, is in many ways the heart of the house. "As I was conceiving the rooms," Smith says, "I kept thinking of Joan Didion's essay 'In Hollywood,' from The White Album, where she describes important Overlooking the pool is a sculpture of a Mayan figure holding torches, which are lit in the evening; the sunshades are by Brown Jordan, and pillows in a Kravet fabric accent the custom-finished Brown Jordan chaise longues. *Opposite, from top:* In the family room, a Philippe Anthonioz light fixture is suspended above a Dransfield & Ross screen, a Jasper sofa, a pair of armchairs with cushions upholstered in a Lee Jofa fabric, and an ottoman by Ralph Lauren Home; the curtains are of a Jim Thompson fabric, and the striped rug is by Vaughan. The kitchen is equipped with Poggenpohl cabinetry, a backsplash of Heath Ceramics tile, a Viking range and ovens, and Kallista sink fittings; Lawson-Fenning stools are pulled up to the island, which has a Caesarstone top.



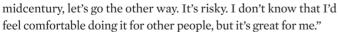
homes of the period as being 'filled with white phalaenopsis and cymbidium orchids and needlepoint rugs and the requisite scent of Rigaud candles.' That is the spirit we're channeling."

This being essentially a pavilion-style villa, the indoor spaces flow seamlessly to the outdoors, with numerous openings to the long terrace that spans the back of the house. Broad steps cascade down to the showstopping pool, where the Mayan figure at the far end holds torches, which are lit for added drama in the evenings. It's an undeniably compelling spot. "From here you can't see any other houses," notes Costos. "We're situated perfectly in a notch in the mountain—rolling desert hills to the north, jagged peaks to the south—so it's totally private. Then you have the constant play of light across the Coachella Valley. It's just the right amount of change to keep you peacefully stimulated."

The pale beige of the terrace's paving stone is echoed in the contiguous master bedroom, which is dominated by a canopy bed soaring nearly to the height of the 15-foot ceiling, with colorful accents coming primarily from the blue borders of the linens and the blue floral shams. For the guest rooms, however, Smith decided to get a little splashier. "I wanted to do whole rooms in prints, like Billy Baldwin did for Mary Wells Lawrence 45 years ago," he says. "It's the 18th century fast-forwarded to the 1970s. You might think the effect would be old-fashioned, but to me it feels modern."

In the main guest room an exuberant green-and-white Brunschwig & Fils fabric is used on the walls and for the curtains of another high canopy bed, joined by a pair of sculptural pagodas designed by Tony Duquette. "Going all-in on a print is interesting," Smith says. "I'm making a statement. In an age so influenced by





As is well-known, Costos and Smith have close ties to Michelle and Barack Obama. In addition to the ambassadorial residence in Madrid, Smith redecorated both the Oval Office and the First Family's private quarters at the White House. And since Costos and Smith settled at Ichpa Mayapan, the Obamas have been among their guests. "When they were here, it occurred to me that more than 50 years ago JFK had stayed just down the road at Bing Crosby's home," Smith says. "The President and Mrs. Obama basically woke up in the morning to the same view of the valley. There was something lovely about that thought. It made me contemplate all the change that has taken place in those decades, contrasting with the timelessness of this beautiful desert landscape."







Left, from top: A Brunschwig & Fils botanical print animates the walls of a guest room, which features a vintage bed dressed with Matouk linens. The media room, paneled in handcarved oak, is outfitted with a PaganiStudio light fixture, a 1980s Karl Springer mirror, and Jasper table lamps, cocktail tables, and club chairs, which are clad in a Rose Tarlow Melrose House fabric; the large painting is by Charles Arnoldi, and the carpet is by Kravet. Right: In the same room, the bookcase was designed by Michael S. Smith for Jasper, and the side table is by Jasper. Below: Smith used a single Brunschwig & Fils fabric for the main guest room's walls and canopy bed; the headboard is by Century Furniture, the painting at far left is by Arthur Osver, the two prints are by Robert Natkin, and the rug is by Ben Soleimani for RH.

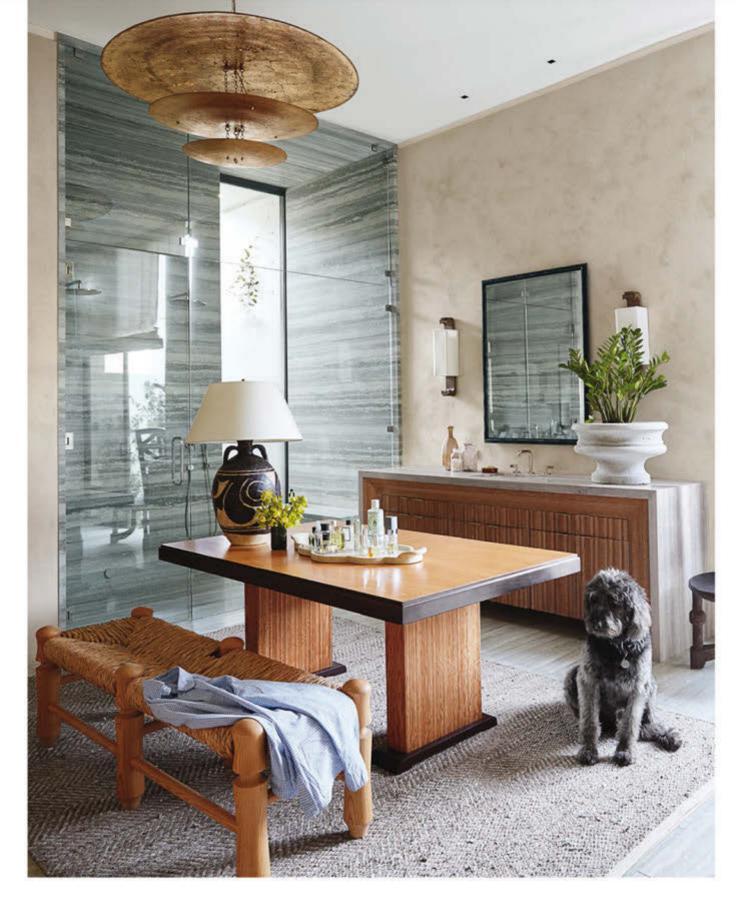






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Above: Jasper, a Labradoodle, sits next to a Paul Frankl table and a Michael Taylor Designs bench in the master bath; the ceiling light is 1960s Italian, Fuse Lighting sconces are paired with an RH mirror, the lamp is by Vaughan, the shower and sink fittings are by Kallista, and the rug is by Serena & Lily. **Opposite, from top:** In the master bedroom's sitting area, a Jasper sofa and chairs—all upholstered

in Jasper fabrics—are joined by a Chinese lacquer low table custompainted by Nancy Lorenz and a rug by Ben Soleimani for RH. The room's canopy bed, featuring a Century Furniture headboard, Templeton-fabric draperies, and D. Porthault bed linens, is flanked by Julian Chichester mirrors; the fauteuil is by Jasper, the pop-up television cabinet is by Michael S. Smith for Jasper, and the carpet is by Ben Soleimani for RH.







SEA CHANGE

DESIGNER AND LONGTIME LONDONER ALLEGRA HICKS
TAKES UP RESIDENCE IN NAPLES, WEAVING THE ITALIAN
CITY'S COASTAL MAGIC INTO THE PENTHOUSE SHE SHARES
WITH HER HUSBAND, ROBERTO MOTTOLA DI AMATO

TEXT BY MARELLA CARACCIOLO CHIA PHOTOGRAPHY BY MIGUEL FLORES-VIANNA PRODUCED BY CARLOS MOTA

his past June some 300 people from around the world flocked to Naples for a weekend bash celebrating the marriage of two noted Italians: Allegra Hicks, the Turin-born, London-based designer, and Roberto Mottola di Amato, a Neapolitan landowner and entrepreneur. Guests explored architectural sites before a night of dining and dancing at Certosa di San Martino, a former monastery complex above the city's fabled bay. Come morning, everyone began preparing for the revelry's final event, lunch at the groom's family villa. But over the festive weekend, one special highlight—reserved for the closest of friends—was a decidedly quiet affair: a tour of the beaming couple's redecorated apartment.

Set atop an imposing historic building, the threebedroom flat is an exercise in controlled eclecticism and studied contrasts, characteristics that are evident from the moment one steps into the entrance hall. A round 1940s mahogany table, supporting a classical-style bronze nude, centers the lofty space, while the floor is softened by a chain-stitch carpet—a Hicks design for the Rug Company-bearing radiant motifs inspired by Britain's Vorticism movement of the early 20th century. An iridescent '60s Italian chandelier drips overhead, and a Chippendale chair upholstered in a funky Hicks fabric stands below an old glass painting of Vesuvius erupting. Coupled with cool celadon walls and ash parquet stained as dark as a bar of cioccolato, the decor is a synthesis of Hicks's knack for subtle color combinations and her ability to nimbly blend seemingly haphazard furnishings.

Opposite: Designer Allegra Hicks stands on the terrace of the penthouse she shares with her husband, Roberto Mottola di Amato, in Naples, Italy. For details see Sources. From earliest childhood, Hicks and design have been intertwined. Born Allegra Tondato, she grew up in Turin in a Frank Lloyd Wright-inspired villa with modernist furniture and objects by Gio Ponti and Franco Albini. Having a glass-top Le Corbusier dining table meant that she and her sister couldn't kick each other under the table or swing their legs. "Design taught us good manners," Hicks says with a throaty laugh, adding that the family's woodhandled cutlery was by Finnish designer Tapio Wirkkala. "I remember thinking how much nicer it felt than the silver knives and forks my friends ate with."

Graduating with a degree in art and design from Politecnico di Milano, she headed to Brussels to study decorative painting before moving to London, where she married (and eventually divorced) British architect and designer Ashley Hicks. While raising their two daughters, Angelica and Ambrosia, she set up an eponymous studio specializing in rugs, fabrics, furniture, and home accessories, eventually branching out into filmy caftans and tunics.

Given his bride's aesthetic résumé, Mottola happily bowed to her redecorating plans, even though the apartment, which he had grown up in, held many memories. "I have free rein to express myself as I like," says Hicks, whose husband admires her attention to atmosphere. "She is really particular about having dimmers everywhere," teases the silver-haired nobleman, who sailed for Italy in the 1972 and '76 Olympics.

Working closely with Hicks was Mottola's architect uncle, Paolo Cattaneo. Based in Turin—where he recently helped restore Del Cambio, a glamorous gilded-and-mirrored restaurant in business since 1757—Cattaneo is a master of clean-cut elegance, which his nephew's home was lacking. "It had the conventional structure of





Left: The heart of the apartment is a long, high-ceilinged room divided into living and dining areas, each anchored by Allegra Hicks carpets. The designer also created the Roman-shade fabric, the cut velvet on the wood-framed Jindrich Halabala armchairs, and the butterflyspecimen table at right; an 18th-century Venetian mirror surmounts the mantel. Below: In the same space, large mandalas by Julia Condon are displayed with 1960s sofas upholstered in a Hicks fabric; a '70s Venini egg sculpture rests on a vintage Mies van der Rohe cocktail table by Knoll.













an apartment from the early 1900s," the architect says. "We renovated the baths, opened new windows in the living area, and made the layout fluid. A light and airy feeling has taken over."

With an architectural clarity that recalls midcentury Italian style, the home reaches its apotheosis in the grand living/dining room that stretches the length of the apartment. Segmenting the space are more Hicks carpets-two blue, one green and blue, all abstract—hosting sculptural vintage chairs and tautly tailored sofas and banked by tightly packed bookcases. French doors access a shaded terrace overlooking Naples's patchwork of red-tiled roofs.

The view from the master bedroom, however, is far from ideal in Hicks's opinion, its sole window framing the building's courtyard. So she wrapped the walls in a

Above: Shaded by a bamboo canopy, the terrace is furnished with Verner Panton rattan chairs and an Allegra Hicks carpet. Opposite, clockwise from top left: A 1970s ceiling light joins 18th-century prints and more Panton chairs in the kitchen. The apartment building's architecture is Stile Liberty, Italy's answer to Art Nouveau. In a sitting room, a Hicks-designed curtain hangs behind a '60s desk. The space also features a banquette clad in a Bennison fabric and accented with large phulkari pillows and small pillows made of Hicks fabrics; she also devised the ottoman's fabric and the carpet, which is by the Rug Company.

transporting artificial vista of her own invention: a silk tapestry depicting that most classic of Neapolitan scenes, an umbrella pine with Vesuvius in the background and the bay all around. "I drew the landscape on tracing paper," she says, "which I then took to Delhi to have made into embroidery using shades of blue, Roberto's favorite color."

That needlework extravaganza is one of several elements that reflect Hicks's newly adopted base. (She shuttles between Naples and London.) The copper-top dining table was produced in the Italian city, as were the living area's lightweight nesting tables with hand-beaded surfaces and the so-called curiosity tables encasing rows of butterfly specimens. "Neapolitan artisans share a trait with Indian ones," Hicks says. "They have imagination, so they never say no."

Naples has not only enriched Hicks's personal life but also expanded her professional footprint and opened up sunny new avenues of inspiration. Recent commissions include a redesign of the shop at the chic Le Sirenuse hotel in nearby Positano, and in March she launched a new range of floor coverings for the Rug Company, their eddying motifs sparked by the region's glittering waters. With a bright smile, Hicks says, "All I had to do was step outside and take in the Mediterranean."

Though the apartment is her husband's childhood home, Allegra Hicks says she has free rein design-wise.



Above: The master bath features a Cole & Son wallpaper; the lamp is circa 1780, and the sink fittings are by Dornbracht. Right: A custom-made tapestry of the Bay of Naples dominates the master suite, where the bed, with a headboard and bed skirt fashioned from fabric found at Istanbul's Grand Bazaar, is dressed with an ikat pillow by the Rug Company, a coverlet made from vintage toile de Jouy, and a cashmere throw by Loro Piana; Allegra Hicks prints were used for the curtains and the armchair and its pillow.









SHIFTING GEARS

AFTER PURCHASING A BLAND HAMPTONS RANCH HOUSE, NEW YORK DESIGNER DAVID KLEINBERG EMPLOYS SIMPLE BUT CLEVER STRATEGIES TO TRANSFORM IT INTO A DASHING WEEKEND RETREAT

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY OBERTO GILI PRODUCED BY HOWARD CHRISTIAN

DESIGNERS HAVE A KNACK for spotting potential in spaces the rest of us might well overlook, a talent that is often apparent in their own homes. Take David Kleinberg's weekend residence in East Hampton, New York. When the decorator first encountered the 1980s house, while in search of a rental four years ago, it was a far cry from anything he'd ever fantasized about owning. "Architecturally, it was pretty gruesome," Kleinberg says of the then-nondescript single-story structure. Still, the place had a few notable attributes, namely its expansive

four-acre plot adjacent to a nature preserve, its proximity to the village of East Hampton, and its secluded position down a dramatic driveway. "We got to the end of that long drive, and I said, 'I don't really care what the house looks like—I'll take it!" the designer recalls.

This willingness to abide the home's shortcomings lasted two years, during which Kleinberg rented it. "The sense of privacy was so amazing, I just got used to the plastic-lined shower stall," he jokes. But right when the designer determined he'd had enough, the property was put on the







Above, from top: Kleinberg added a pergola-covered walkway at the front of the house. In the sitting room, painted a Benjamin Moore gray, a Darren Almond photograph hangs above a vintage console topped by a 1950s French lamp; the walnut bookcase is by David Kleinberg Design Assoc., and the Bielecky Brothers wicker chairs are cushioned in a Zimmer + Rohde stripe. Above right: Surrounding a living room

doorway are two Richard Serra prints, one displayed over a mahogany cabinet by Paul László; the photograph in the hall is by Alejandra Laviada. Twin French Art Deco zebrawood side tables are joined by Art Deco armchairs covered in a Rogers & Goffigon fabric; the upholstery throughout the house was done by Anthony Lawrence-Belfair, the throw is from Homenature, and the raffia rug is by La Manufacture Cogolin.

market. He immediately resolved to buy it and rework the dwelling to better reflect his sensibility and lifestyle. "It's a great luxury to live in a space before renovating it," he says. "You already know exactly what it needs."

In this case, those needs ran the gamut from new walls and windows to updated baths to a more efficient HVAC system—an extensive overhaul. Structurally, Kleinberg elected to retain the residence's H-shaped floor plan, where all of the rooms radiate out from a central living area, a layout that allows the home to accommodate a crowd of guests yet still feel cozy when Kleinberg is there



on his own. Keeping the same footprint minimized design and construction time while also presenting an appealing challenge. "It was fun to see how much I could transform the house within its original parameters," he says.

For the exterior, Kleinberg clad the walls in white clapboard planks, laying them flat (versus the traditional overlapping style) for a more contemporary look. "The house basically had no architectural referents," Kleinberg explains, "so I tried to set it in the context of a summer cottage." The new façade also created visual consistency with the freestanding clapboard garage, which he renovated to

include a second-floor guest suite and linked to the house with a pergola-covered walkway.

To brighten the interiors, Kleinberg had the windows enlarged and an ample dormer added above the front door. He carried the white clapboard siding through to the walls of the living room, while raising the ceilings 18 inches throughout, making the house feel roomier and sturdier. "The place seemed very lightweight before," Kleinberg says. "Now it feels like it could withstand anything." The kitchen, meanwhile, was kitted out with gray stone and cerused oak, materials that suited Kleinberg's desire to







Clockwise from above: A
Barlow Tyrie bench punctuates
the pool area, which features
bluestone coping. The dining
room's oak table is set with Ralph
Lauren Home hurricane candleholders, and the 1960s chairs
from R. E. Steele Antiques are
covered in a Perennials fabric;
the walls are painted a Benjamin
Moore white. The kitchen
is outfitted with cerused-oak
cabinetry, Poul Henningsen pendant lights from Design Within
Reach, and a Wolf cooktop;
the counters and backsplash are
made of Pietra Cardosa stone.



avoid anything too "kitcheny," since the space would also function as a bar during social gatherings. "Everybody always ends up hanging out around the kitchen counter," he remarks with a laugh.

Equally important, since most of the entertaining happens during the summer months, is the back terrace. Kleinberg upgraded the space, paving it in bluestone, adding a wood-burning fireplace, and installing a set of cushioned teak sofas and chairs in the sitting area and a large teak table for dining. The move doubles the home's public space in summer, at the same time eliminating the need for a formal dining room inside.

"We eat outside 90 percent of the time," says Kleinberg, a generous host who likes nothing more than inviting friends over for alfresco lunches and dinners.

Indoors, Kleinberg went for a timeless feel, mixing contemporary wicker elements (the sitting room's chocolate-brown Bielecky Brothers chairs), antiqueinspired custom-made items (the Arts and Crafts-style dining table), and midcentury finds (the living room's George Nakashima-esque walnut console). In fact, many of the furnishings had been thoughtfully collected by Kleinberg over the years, notably the master bedroom's circa-1956 Gustavo Pulitzer armchair, purchased on a trip to London.



Still, some shopping was needed, and for this Kleinberg turned to online resources such as 1stdibs—something he had never done on such a large scale before. His search yielded a variety of gems, among them a handsome midcentury U.S. military field desk designed to withstand airdrops. "It's essentially American campaign furniture," he says.

For the grounds, Kleinberg teamed up with a close friend, landscape designer Hal Goldberg, whose eponymous firm is based in Brooklyn and Southampton, New York. "Hal took my ideas and told me how to make them work," Kleinberg says. "I've had so much fun learning about plants from him." Around the front of the house the pair put in neatly trimmed boxwoods and holly hedges. In the backyard they opted for a natural, unmanicured feel, with clusters of ornamental grasses placed at one end of the rectangular pool, which Kleinberg aligned with the center of the house. But perhaps most striking is the newly sown meadow, a romantic setting punctuated by a series of crab-apple trees planted by a previous owner. "In spring the blossoms look like pink snowballs," Kleinberg says with evident delight. It's a sight you certainly don't have to be a visionary to appreciate.

Right: In the master bedroom, a pair of sconces from Circa Lighting (one is shown) flank the bed, which is upholstered in an antique textile and dressed in RH linens; the small artwork on the chest is a Vija Celmins print.

Above: Kleinberg's desk is a vintage U.S. military design, and the circa-1956 armchair is by Gustavo Pulitzer; the rug is by Patterson Flynn Martin.



"IT'S A GREAT LUXURY TO LIVE IN A SPACE BEFORE RENOVATING IT," DAVID KLEINBERG SAYS. "YOU ALREADY KNOW EXACTLY WHAT IT NEEDS."









After traveling the world together during their courtship from Croatia to New Zealand to St. Barts to Bhutan

Above: The Kemble-Curry residence. named Casa Guava, echoes Dominican vernacular design; Juan Diego Vásquez oversaw the landscaping. Opposite, from top: The slipper chairs in the house's living room are from Celerie Kemble's line for Henredon. Vintage garden chairs surround the dining table; old cabana paintings frame the folding doors, and D. Porthault linens dress the fourposter in the master bedroom bevond.

interior designer Celerie Kemble and money manager Boykin Curry knew they were in it for the long haul. They also knew, after staying at a multitude of exceptionally snazzy resorts, that they were tired of fancy hotels that had no sense of community. So several months before they married, in 2005, they resolved to find a vacation home, a relaxed tropical spot where they could regularly retreat with family and friends.

"Boykin called it his Mosquito Coast fantasy," says Kemble, who lives with her husband and their three children (sons Rascal and Wick and daughter Zinnia) in New York City. Then one day a friend alerted them to an available stretch of land along the Dominican Republic's northern shore: 2,000 staggeringly beautiful jungled acres, bordered by a huge beach called Playa Grande that's lapped by Windexblue Caribbean waters. Imagine the greatest tropical screen saver you've ever seen and you get the idea. "It was like we'd been dropped down into paradise,"

Kemble says. "Looking around, I thought, Oh my God, how do we not screw up this opportunity?"

Within weeks, the couple persuaded some friends-among them Charlie Rose, Mariska Hargitay, and George Soros-to come aboard as investors and allow Kemble to mastermind a familial resort with a clubhouse, cabanas, and bungalows. Ten years later, Kemble is standing on the porch of Casa Guava, her oceanfront home at Playa Grande Beach Club, and laughing at the "dream come true-slash-nightmare," as she puts it, of having complete creative control. "There was the constant fear that people would walk in and say, 'This place looks like crazytown,'" she recalls, in typical self-deprecating fashion. "Like, Were you drinking while decorating?""

Just steps from the beach and surrounded by a tangle of sea grape, coconut palm, and almond trees, Playa Grande's lacy houses rise up from the jungle like Ladurée pastries. The architecture is











delicate in a French Colonial sort of way, topped by pale-green metal roofs and ornamented with porches and gingerbread trimmings galore. But there's a slightly idiosyncratic, artisanal feel to the buildings that is wonderfully distinctive. All that fanciful fretwork, it turns out, was cut by hand. "I wanted something that felt romantic yet wild," says Kemble, whose inspirations included Dominican vernacular styles and the Victorian family compound where she grew up in Palm Beach, Florida.

Working with builder Marc Johnson, Kemble and historic preservationist Elric Endersby dreamed up structures sheathed in reclaimed palm wood and enriched with latticework flourishes—such as panels and fanlights—that play with the tropical light, splintering it into dappled patterns while also inviting even more air flow. "I wanted the whole place to feel saturated with sun and salty air," Kemble says. Ceilings and floors are painted in a palette of *macaron* pastels, and rooms are filled with heirlooms, pieces from the decorator's line for Henredon, flea-market finds, and deliciously odd metal furnishings and light



fixtures created by Pedro Noesí of Neno Industrial, a Dominican design studio. "Celerie throws together a crazy combination of new and old and high and low," her husband observes, "but rather than looking like a cluttered mess, it all feels right, as if the objects had been looking for each other."

In the compound's clubhouse—where everyone congregates for long, lazy lunches and sunset cocktails-Kemble painted the 22-foot-high ceiling pale aqua and paved the floors with handmade tiles in a pink, navy-blue, and yellow pattern. Softly colored fabrics that bring to mind sun-faded flags mingle with vintage Indonesian ikats and Muriel Brandolini floral cottons alongside shell-encrusted chairs. Not that Playa Grande is all sugared almonds and petits fours. "We're at the edge of the jungle, where there's a lot of drama and darkness," says Kemble. "It kind of demands some bold Gauguinstyle touches amid all the lightness and prettiness."

A ferocious-looking papier-mâché lionfish mask presides over the clubhouse's great room, along with chandeliers whose tendril-like arms are bedecked

with blooms Kemble calls "alien tulips." Small elephant-shaped tables are positioned next to sofas while staghorn ferns sprout on the walls.

Call it preppy meets primitive. In her children's bedrooms, Dutch-wax prints in raspberry, blue, charcoal, and burnt orange catch the eye like exotic bouquets, striking what Kemble refers to as "just the right balance between clash and cohesion." And in the clubhouse's upstairs sitting room and bar, more brash wax prints-in orange, purple, and turquoise-are juxtaposed with glossy white walls and mint-green window frames, setting up an intimate hideaway for guests to kick off their shoes and curl up with a margarita.

"I think interiors that are well designed tell people how to behave," Kemble says. "Here, I want them to know they're supposed to be barefoot but they can also put on a grand hat and their emeralds and go twirl around on the beach. I want them to feel the flow of generations and hear the kids shriek and laugh as they run between the houses and the pool. Basically, I want it to be a place that captivates people, so they keep coming back."

Above: Cabanas by the New Jersey Barn Co. flank the compound's swimming pool; concrete sheep decorate the lawn. Opposite. clockwise from top left: Botanical art by Natural Curiosities hangs in Casa Guava's living room. Vintage trivets ioin a wicker mirror in one of the children's rooms: the lamps are by Stray Dog Designs. Celerie Kemble outfitted the clubhouse's great room with custommade furnishings by local artisans as well as vintage pieces.









SOURCES

For a more detailed version of Sources, go to archdigest.com/sources/apr15

Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means item available only to the trade

HIGH DEFINITION

PAGES 132–41: Architecture and interiors by McAlpine Booth & Ferrier Interiors; ocalninehoothferrier.com PAGES 132-33 Andersen Collection chaise longue, sofa, and ottoman by Minotti; minotti.com. Floor lamp by Christophe Delcourt: avenue-road com Lucerne side table by Robert Lighton (T); robertlighton-.com. Silk Cords carpet by Stephanie Odegard Collection (T); stephanieodegard.com. PAGE 134: Armchairs by Lee Industries; leeindustries.com; in canvas, in natural, by Sunbrella; sunbrella.com. Peninsula Continental table by Terry Hunziker for Sutherland (T); sutherlandfurniture.com.
Lanterns by RH; rh.com. Curtains of Shade
fabric, in storm, by Perennials (T); perennialsfabrics.com. PAGE 135: Magellan light fixture by Sirmos (T); sirmos.com. Grison Azul stone tile by Paris Ceramics; parisceramicsusa.com. PAGE 136: In dining area, Bubble chandelier by Lindsey Adelman Studio; *lindseyadelman.com*.

Curtains of Windswept linen, in slate, by Kravet (T): kravet.com. Custom-made braided rug by (R), Navescon Elynn Martin (T); pattersonflynnmartin. .com. PAGE 137: In kitchen, Oslo pendant lights by Roman Thomas (T); romanthomas.com. Backsplash of Mercury Gloss tile by Ann Sacks: annsacks.com. Sink fittings by Kohler; kohler.com. Square Guest stools by BDDW; bddw.com. On bar cabinet, Royal Hide, in carbon, by Edelman Leather (T); edelmanleather.com. In pantry, sink and sink fittings by Kohler. PAGES 138–39: In evening room, curtains of Windswept linen, in slate, by Kravet (T); kravet.com. Frank sofa and ottoman by B&B Italia; bebitalia.com. Walnut tray by Aero; aerostudios.com. Custom-made hide rug, in white, by Mansour Modern: man sourmodern.com. In guest bath, Captain's mirrors by BDDW; bddw.com. In guest room at top, light sculpture by Isamu Noguchi: shop,noguchi.org. Carpet by Tufenkian (T); tufenkian.com. In guest room at bottom, Crescent wallpaper, in ebony/cream, by Groundworks from Lee Jofa (T); leejofa.com. Bongo ottoman by Lee Industries; leeindustries.com. PAGES 140–41: In master suite dressing room, blinds by Hunter Douglas: hunterdouglas.com. Ceiling pendant and Cigar table lamps by Visual Comfort from Circa Lighting; circalighting.com. In master suite, Lens sconce by Alison Berger for Holly Hunt (T); hollyhunt.com. On custom-made bed, Mekong silk by Jim Thompson (T); jimthomp-sonfabrics.com. Circular ottoman by Paola Lenti from DDC: ddcnvc.com. Carpet by Tufenkian (T): tufenkian.com. In master bath, curtains of Highwire fabric by Great Plains (T); hollyhunt .com. Side table with Calacatta-marble top by Eero Saarinen for Knoll; knoll.com. Starck tub by Duravit; duravit.us. On pool deck, on chaise longues, cushions in canvas, in taupe, by Sunbrella: sunbrella com

PERFECT BALANCE

PAGES 142-51: Architecture and interiors by Dax Design; daxdesign.com. Hair by Aaron Light for Celestine Agency; celestineagency.com. Makeup by Niki Metz of Jouer Cosmetics: 714-425-2688. PAGE 142: Floating Chrome Sphere fountain by Dax Design; daxdesign.com. PAGE 143: Hamilton sofa by Minotti: minotti.com Boxcross cocktail table by Alexandra von Furstenberg; alexandravonfurstenberg.com. Fireplace surround by Caesarstone; caesarstoneus.com. PAGE 145: Custom-made dining table by Hudson Furniture; hudsonfurnitureing .com. Playboy chairs by Dax Design; daxde sign.com. PAGE 146: In library, Sledge acrylic cocktail table by Alexandra von Furstenberg; alexandravonfurstenberg.com. Hudson Street lounge chairs by Ralph Lauren Home; ralphlaurenhome.com. Jamaica side table by Ralph Lauren Home; with acrylic top by Alexandra von Furstenberg. Bespoke carpet by Kelly Wearstler

for The Rug Company; therugcompany.com PAGE 147: In office, Guns Lounge floor lamp by Philippe Starck for Flos: usa flos com. In chil dren's vestibule, Brilliant acrylic console, in red by Alexandra von Furstenberg; alexandravonfur stenberg.com. PAGES 148-49: In pool area, lounge chairs by Summit Furniture (T); summitfurniture.com. In kitchen/family room, Wish-& Son from Design Within Reach; dwr.com.
Cabinetry by Bulthaup; bulthaup.com. Circolo Mini ceiling light by Sattler: sattler-lighting.com. Wall ovens by Miele; miele.com. Cooktop by Wolf; subzero-wolf.com. Integrated refrigerator by Sub-Zero; subzero-wolf.com, Pure White counters by Caesarstone; caesarstoneus.com Igloo barstools by Alexandra von Furstenberg; alexandravonfurstenberg.com. Manta table by Rimadesio: rimadesio.com. PAGES 150-51 In master suite, **bedding** by Deborah Sharpe Linens; deborahsharpelinens.com. In Von Furstenberg's closet, on chair, Orbit Carbon velvet by Zinc Textile from Romo (T); romo.com In master bath, countertops by Caesarstone; caesarstoneus.com. Andrea series tub by MTI Baths; mtibaths.com. Qubic Collection sink fittings and Sade Collection tub fittings by Graff: graff-faucets.com

BRAVE NEW WORLD

PAGES 152-59: Interiors by Mark Hampton LLC; markhampton.com. Upholstery throughout by Anthony Lawrence-Belfair; anthonylaw-rence.com. Hair and makeup by Maysoon Faraj; maysoonfarai.com, PAGES 152-53; Mark desk by Alexa Hampton for Hickory Chair; hickorychair .com. Jansen-style club chair by DeAngelis (T); 212-348-8225. On walls, Oval Room Blue paint by Farrow & Ball; us.farrow-ball.com. Custom-made cocktail table by Frederick P. Victoria & Son Inc.: fpvictoria.com. PAGE 154: On falsebookcase doors, book spines by the Dummy Book Co.; dummybook.com. On wainscot, wallpaper by Alexa Hampton and Chuck Fischer: produced by Duggal Visual Solutions; duggal-.com. PAGE 155: In living room, on custom-made sofa, velvet by Kravet (T); kravet.com. Regan klismos chair by Alexa Hampton for Hickory Chair, hickorychair.com. Carlton mantel by Alexa Hampton for Chesney's; chesneyscom. Irish matting by Crosby Street Studios (T); crosbystreetstudios.com. In family room, framing by J.Pocker; jpocker.com. Rug by Stark (T); starkcarpet.com. PAGES 156–57: In entrance hall, custom-made wallpaper by Gracie (T); graciestudio.com. Cobalt-blue photophores by John Rosselli & Assoc. (T): iohnrossell. .com. In kitchen, cabinetry by S. Donadic Inc.; donadic.com; in Black paint by Benjamin Moore: beniaminmoore.com. Refrigerator by Sub-Zero; subzero-wolf.com. Hood and range by Wolf; subzero-wolf.com. Sink and sink fit-tings by Rohl; rohlhome.com. In dining room, Dean picture lights by Alexa Hampton for Visual Comfort from Circa Lighting; circalighting.com. On custom-made side chairs, Luxor linen by Lisa Fine Textiles from John Rosselli & Assoc. (T). On armchair, Antique Paisley fabric, in blue, by de Le Cuona (T); delecuona.co.uk. Ebonized mahogany sideboard from Lee Calicchio; leecalicchioltd.com. PAGES 158-59: In guest room, on walls, Kensington Blue paint by Benjamin Moore; benjaminmoore.co On daybed, Daisy #6 fabric, in indigo, by Les Indiennes; *lesindiennes.com*. In Kiki's room, on custom-made bed, Galloway Plaid by Colefax and Fowler (T); cowtan.com. Susannah side table by Alexa Hampton for Hickory Chair; hickorychair.com. Custom-made carpet by Alexa Hampton for Stark (T): starkcarpet.com In master bedroom, Grant chair by Alexa Hampton for Hickory Chair; in Tiger silk cut velvet by Lee Jofa (T); leejofa.com

SAVING GRACE

PAGES 160-71: Interiors and renovation by Michael S. Smith Inc : michaelsmithinc com Landscape design by Mia Lehrer + Asso mlagreen.com. Venetian-plaster walls through out by Rex J. Pratt: rexiprattinc.com. Recessed lights throughout by No. 8 Lighting (T); 8lighting.com. Lighting design by Truax Design

floors throughout by Zeolla Marble Co. (T): reollamarble.com. Roller shades by Conrad Shades (T); conradshades.com. Grooming by Sonia Lee for Exclusive Artists; eamgmt.com. PAGES 160-61: Custom-finished Echo chaise longues by Brown Jordan; brownjordan.com, with cushions in Surfside outdoor fabric, in thyme, by Krayet (T): krayet.com, PAGES 162-63: In entrance, hanging lantern by Julian Chichester; julianchichester.com. PAGE 164: Pontormo mirror by McLain Wiesand: mclainwiesand.com On banquette, New Watson fabric, in pewter, by Brunschwig & Fils (T); brunschwig.com. PAGE 165: Kara light fixture by Jean de Merry (T): jeandemerry.com. Custom-made dining chairs by Jasper (T); michaelsmithinc.com. Curtains of Oasis Panel fabric by Templeton (T): templetonfabrics.com. Custom-made wool rug by J. D. Staron (T); jdstaron.com. PAGES 166-67: In pool area, sunshades by Brown Jordan; brownjordan.com. In family room, light fixture by Philippe Anthonioz; philippe-anthonioz.com. Sofa by Jasper (T); michaelsmithinc.com; in Rebecca fabric, in cream, by Jasper (T). Art Moderne armchairs by John Himmel Decorative Arts from David Sutherland (T); davidsutherlandshowroom.com: in Kaya fabric, in indigo. by Lee Jofa (T); leejofa.com. Peyton ottoman by Ralph Lauren Home; ralphlaurenhome.com. Constructionist screen, in black, by Dransfield & Ross; dransfieldandross.biz. Curtains of Bamboozle fabric, in chocolate, by Richard Smith for Jim Thompson (T): iimthompsonfabrics.com. Striped rug by Vaughan (T); vaughandesigns.com. In kitchen, cabinetry by Poggenpohl; poggenpohl.com. Backsplash tile by Heath Ceramics; heathceramics.com, Range and ovens by Viking; vikingrange.com. Sink fittings by Kallista; kallista.com. Elysian stools by Lawson-Fenning: lawsonfenning.com, Island counter by Caesarstone; caesarstoneus.com. PAGES 168-69: In guest room, on walls, Les Fougères cotton-linen, in natural, by Brunschwig & Fils (T); brunschwig.com. Bed canopy of Panna fabric, in off-white, by Templeton (T); templetonfabrics.com. Sienna mirror by Made Goods; madegoods.com. In media room, Equazione light fixture by PaganiStudio (T); paganistudio-.com. Table lamps by Jasper (T); michaelsmithinc-.com. On custom-made club chairs, Arya fabric, in clove, by Rose Tarlow Melrose House (T); rosetarlow.com. Serena carpet by Kravet (T); kravet.com. Custom-made bookcase by Michael S. Smith for Jasper (T). Hudson side table by Jasper (T). In main guest room, on walls and for bed canopy, Les Touches fabric, in green, by Brunschwig & Fils (T); brunschwig.com. King Wood Scroll headboard by Century Furniture; centuryfurniture.com. Emilio Rock console from Hollywood at Home; holly-woodathome.com. On sofa, New Athos fabric, in spring/aqua, by Brunschwig & Fils (T). Rug by Ben Soleimani for RH: rh.com. PAGE 170 Mirror by RH; rh.com. Sink fittings and shower fittings by Kallista; kallista.com. Metallic Suede & Hemp rug by Serena & Lilv: serenaandlilv.com PAGE 171: In master bedroom sitting area, Carleton sofa and club chair by Jasper (T); michaelsmithinc.com: in Rebecca fabric. in cream, by Jasper (T). Rug by Ben Soleimani for RH; th.com. In master bedroom, curtains and bed canopy of Panna fabric, in off-white, by Templeton (T); templetonfabrics.com.
Mediterranean Peak headboard by Century
Furniture; centuryfurniture.com. Bed linens by D. Porthault; dporthaultparis.com. Queen Anne mirror by Julian Chichester; julianchichester.co
Pop-up television cabinet by Michael S. Smith for Jasper (T). Carpet by Ben Soleimani for RH. Russell fateuil by Jasper (T).

SEA CHANGE

PAGES 172-79: Interiors by Allegra Hicks; allegrahicks.com. Architecture by Paolo Cattaneo; +39-011-887-455, PAGES 174-75; Roman shade of Ikat Drops fabric by Allegra Hicks; alleg rahicks.com. Wood-framed armchairs in Dr onfly cut velvet, in taupe aqua, by Allegra Hicks. On 1960s sofas, Calvoso fabric, in natural, by Allegra Hicks. Heart chain-stitch rug (in fore ground) by Allegra Hicks. PAGE 176: In sitting

room, on banquette, Coromandel fabric by Bennison (T): bennisonfabrics.com. On ottoman Ombré Wayes Collection fabric in midnight, by Allegra Hicks; allegrahicks.cor
Atlantis carpet by Allegra Hicks for The Rug Company; therugcompany.com. PAGE 177: Twist carpet by Allegra Hicks; allegrahicks.com PAGES 178-79: In master bath, on walls, Historical Royal Palaces wallpaper, in great vine, by Cole & Son (T); cole-and-son.com. Tara sink fittings by Dornbracht; dornbracht.com. In master suite, on walls, custom-made wall covering by Allegra Hicks; allegrahicks.com. On bed, ikat pillow by The Rug Company; therugcompany.com. Cashmere throw by Loro Piana; loropiana.com. Curtains of Ombré Waves Collection fabric, in parchment, by Allegra Hicks. On armchair, Garden Cornflower fabric and embroidered silk pillow by Allegra Hicks. Wings rug by Allegra Hicks.

SHIFTING GEARS

PAGES 180-87: Interiors by David Kleinberg Design Assoc.; dkda.com. Landscape design by Hal Goldberg Gardens and Landscapes; halgoldberg.com. Upholstery and curtains throughout by Anthony Lawrence-Belfair; anthonylawrence.com. PAGE 181: Yountville lanterns by RH; rh.com. PAGES 182–83: In sitting your, moulls, Fog Mist paint by Benjamin Moore; benjaminmoore.com. Wicker chairs by Bielecky Brothers (T); bieleckybrothers.com; with cushions in Bayley Stripe fabric, in café au lait, by Zimmer + Rohde (T); zimmerrohde.com. In living room, on Art Deco armchairs, fabric by Rogers & Goffigon (T); 212-888-3242. Throw from Homenature; homenature.com. Raffia rug by La Manufacture Cogolin (T): houseoftaiping.com. PAGES 184-85 In kitchen, pendant lights by Poul Henningsen from Design Within Reach; dwr.com. Cooktop by Wolf: subzero-wolf.com. In dining room. oak table by David Kleinberg Design Assoc.; dkda.com. Hurricane candleholders by Ralph Lauren Home; ralphlaurenhome.com 1960s chairs from R. E. Steele Antiques; resteeleantiques.1stdibs.com; in Nit Witty fabric, in dove, by Perennials (T); perennialsfabrics.com. On walls, Vanilla Milkshake paint by Benjamin Moore; benjaminmoore.com. In pool area, Wimbledon teak bench by Barlow Tyrie; teak.com. PAGES 186–87: Sconces from Circa Lighting; circalighting.com. On bed, antique textile from Anthony Lawrence-Belfair; anthonylawrence.com. Bedding by RH: rh.com. Throw from Homenature; homenature .com. Smith rug, in sandalwood, by Patterson Flynn Martin (T); pattersonflynnmartin.com

FANCY FREE

PAGES 188–95: Interiors by Kemble Interiors; kembleinteriors.com. Architecture by Kemble interiors, the New Jersey Barn Co.; njbarnco.com; and Zolucione; 609-613-0708. Landscape design by Solárium Landscape Architecture; 809-501-7777. Playa Grande Beach Club; playagrandebeachclub.com. PAGE 191: In living room, Millie slipper chairs by Celerie Kemble for Henredon; henredon.com. In dining room, ceiling lights, in copper, custom designed by Kemble Interiors: kembleinteriors.com: and fabricated by Neno Industrial S.R.L.; 809-858-6234. In master bedroom, Brindilles Collection bed linens by D. Porthault; dporthaultparis.com. PAGE 192: In living room, framed botanical art by Natural Curiosities (T); naturalcuriosities.com In children's room, Crunchberry lamps by Stray Dog Designs; straydogdesigns.com. PAGE 193: Custom-built cabanas by the New Jersey Barn Co.; njbarnco.com. PAGE 194: In playroom, Vine ceiling light, in copper, custom designed by Kemble Interiors; *kembleinteriors.com*; and fabricated by Neno Industrial S.R.L.; 809-858-6234. Orange rug from Nomadic Trading Co.; nomadictrading.com. In guest bath, Sage sconces by Schoolhouse Electric & Supply Co.; schoolhouseelectric.com, Nepalese Pulley mirror by Roost; modishstore.com. Balboa tub fittings and sink fittings by California Faucets; calfaucets.com. In guest room, Varenne headboard by Casamidy; casamidy.com. Princeton Senior sconces by Schoolhouse Electric & Supply Co. Rug by Shyam Ahuja (T); shyamahuja.com.

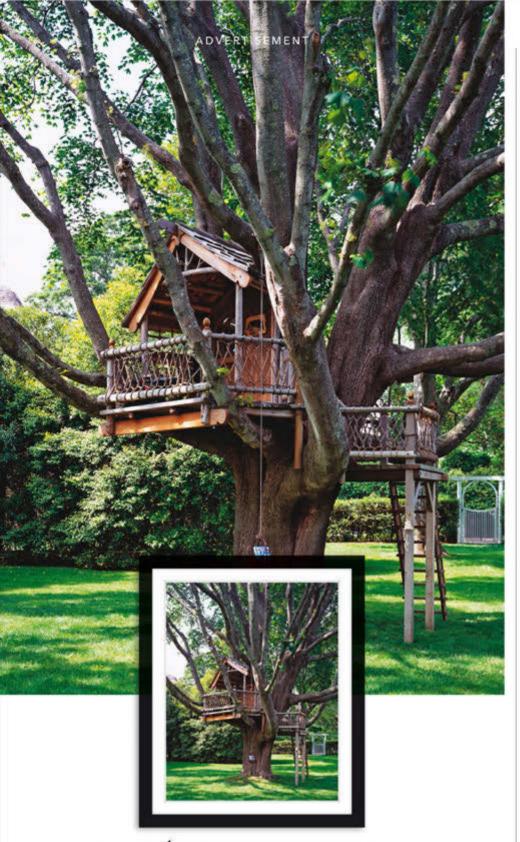
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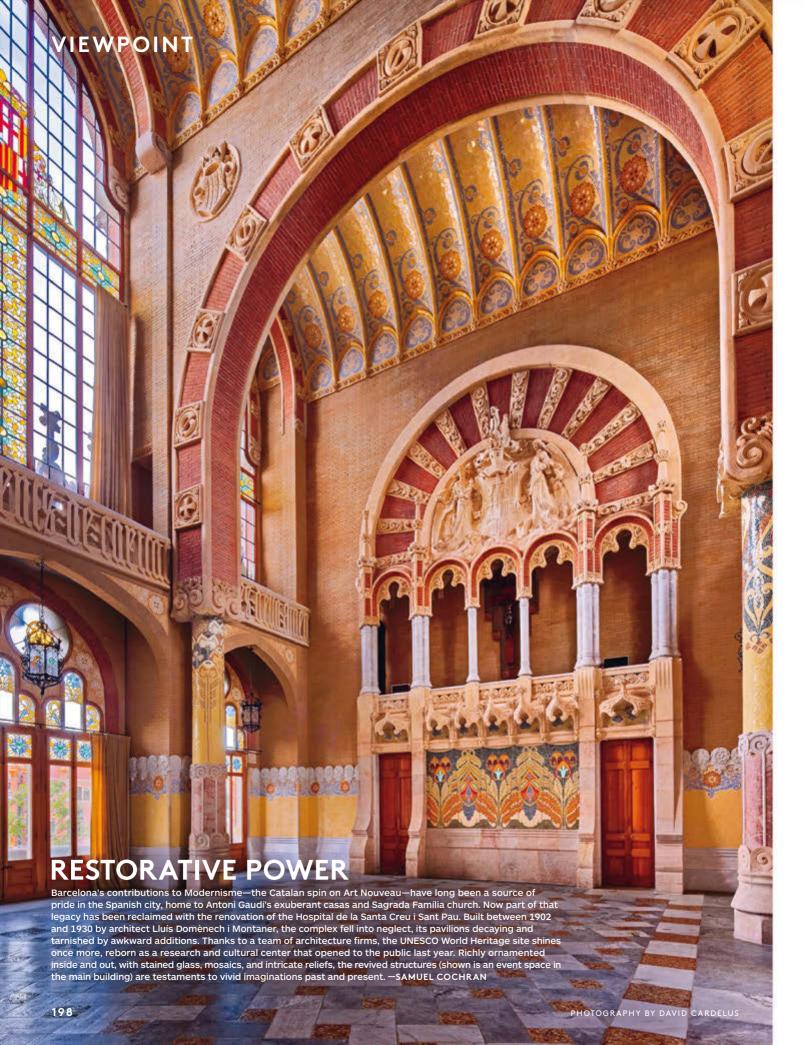
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